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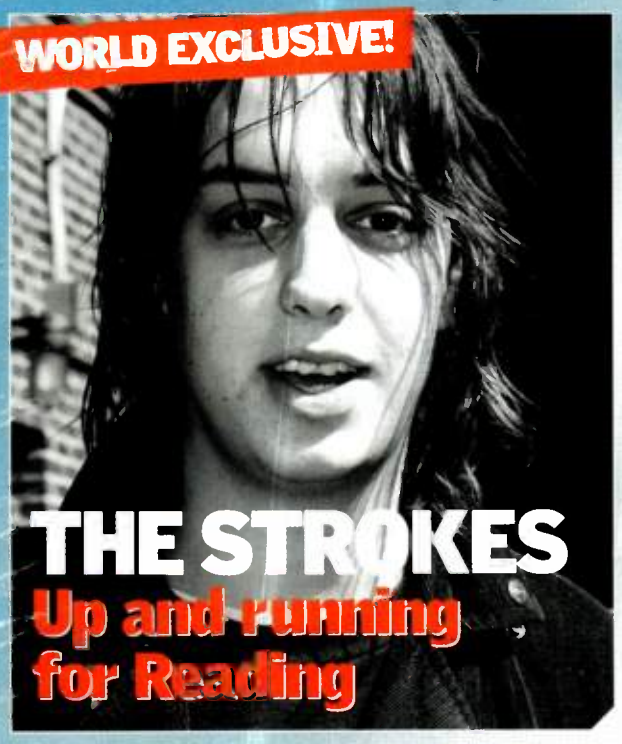

WORLD EXCLUSIVE!

THE STROKES

Up and running for Reading

OASIS

U.S. CURSE STRIKES AGAIN!

NOEL in car crash!

LIAM's throat khacklered!

"BIGGER THAN BONO!"

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KELLY OSBOURNE

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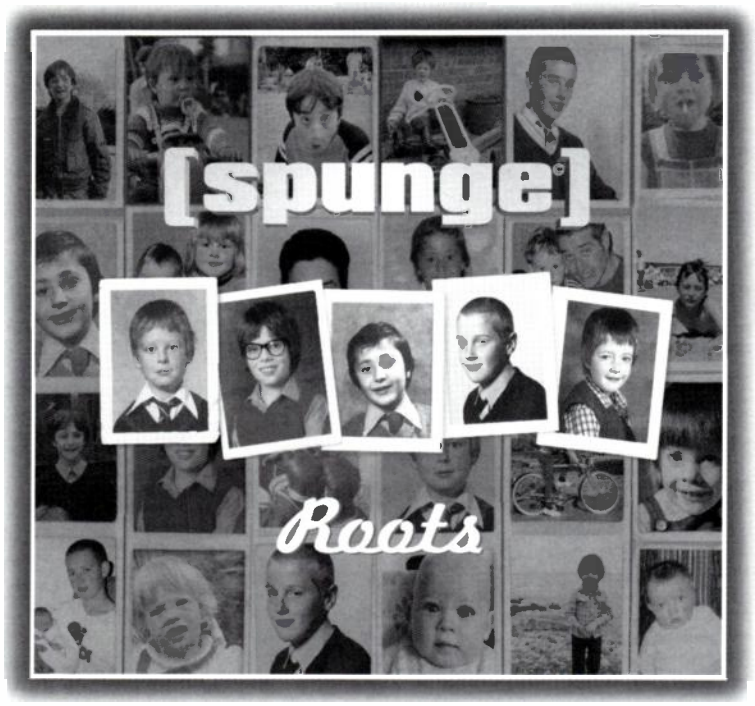
Hidden new lyrics uncovered!

THE VINES

Guitarist storms out

FIND OUT WHY!

new singles



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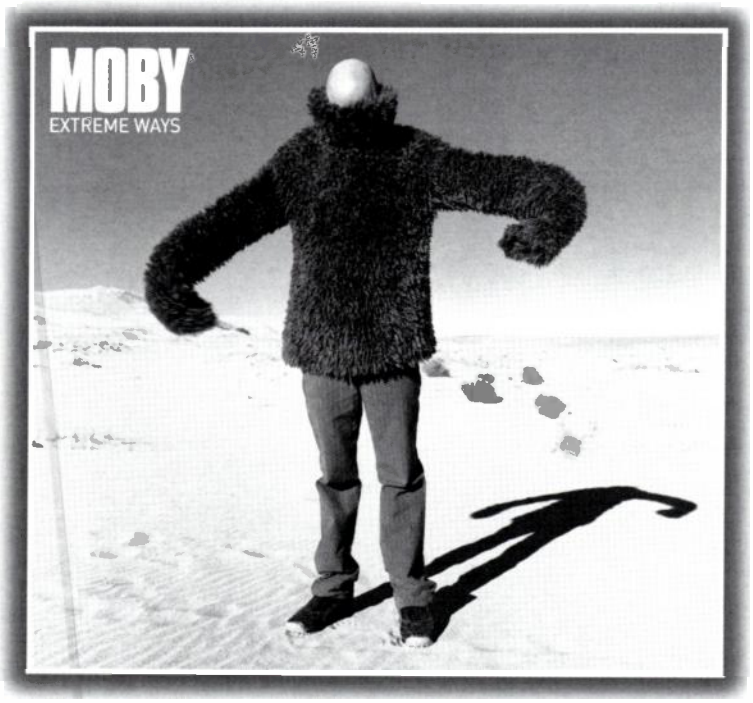

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That really takes the (limp) biscuit: Julian hobbles onstage

STAGGERING!

THE STROKES' TOUR KICKS OFF WITH JULIAN CASABLANCAS ON CRUTCHES

The Strokes returned to the live circuit last week, playing their first gigs since **Julian Casablancas** injured his knee. The shows – two in a series of four co-headlining dates with **The White Stripes** – featured Casablancas sitting on a chair for the duration of The Strokes' 15-song, hour-long set.

"I fucked my leg... I hope it's better than cancelling," announced Casablancas midway through the first gig, at the Clutch Cargo club in Pontiac, Michigan. It was The Strokes' first outing since they cancelled five dates supporting Weezer in America.

Casablancas had previously taken to the stage on crutches, to wild applause from the 800-capacity crowd. **Jack White**, who was watching from the balcony, shouted: "Break a leg!"

Despite Casablancas' injury – a cartilage trauma sustained in a wrestling match with, according to drummer Fabrizio Moretti, "a very [illegible] Strokes seemed [illegible] four

Along with recent live staples 'Meet Me In The Bathroom' and 'Ze Newie', they performed new songs 'You're Talking Too Much' and 'The Way It Is'. The first sounds like a darker version of 'Hard To Explain', featuring angsty lyrics and strange, scratchy guitar work from Nick Valensi. 'The Way It Is', which closed the set on both nights, is a pounding, two-minute garage rocker finishing with the lyrics *"I'm sick of you, but that's not your problem"*.

Casablancas remained seated throughout the show, though he leapt up to hit Nikolai Frature for "fucking up". He also shouted "my leg hurts" over the introduction to 'Last Nite'.

Asked after the show how he thought it had gone, Casablancas said: "I did it, you know, I did my best." When *NME* asked whether he thought he'd have to perform seated at The Strokes' forthcoming headline shows at Reading and Leeds, he replied: "Dude, I hope not."

However, the fans at Clutch Cargo didn't seem disappointed in Casablancas' performance. Owen McCarthy, 28, from New York said, "It's necessary – the poor cat hurt his leg. It took a lot of heart, and he's got a lot of heart."

The following night, at sunset, The Strokes played the same set at the 6,000-capacity outdoor auditorium in Chene Park, Detroit, again opening for hometown heroes The White Stripes. Once again, Casablancas entered and exited the stage on crutches, but seemed in good spirits, waving to the warmly appreciative crowd and explaining: "I'm feeling pretty hungover but it's pretty nice out here – cool band, cool crowd." He later watched The White Stripes from the wings, leaning on his crutches.

The mini-tour continues this week, when The Strokes headline two dates at New York's Irving Plaza and Radio City Music Hall. It was originally conceived when The White Stripes played a four-date residence at the Bowery Ballroom in New York earlier this year. The Strokes went to every date and became friends with the band after a period of wary mutual admiration.

"Dude, I hope not"
Julian on whether he'll have to play Reading and Leeds sitting down

Julian practises standing without crutches

"They're really smart," said Casablancas. "We relate to each other in our experiences of how the music industry is."

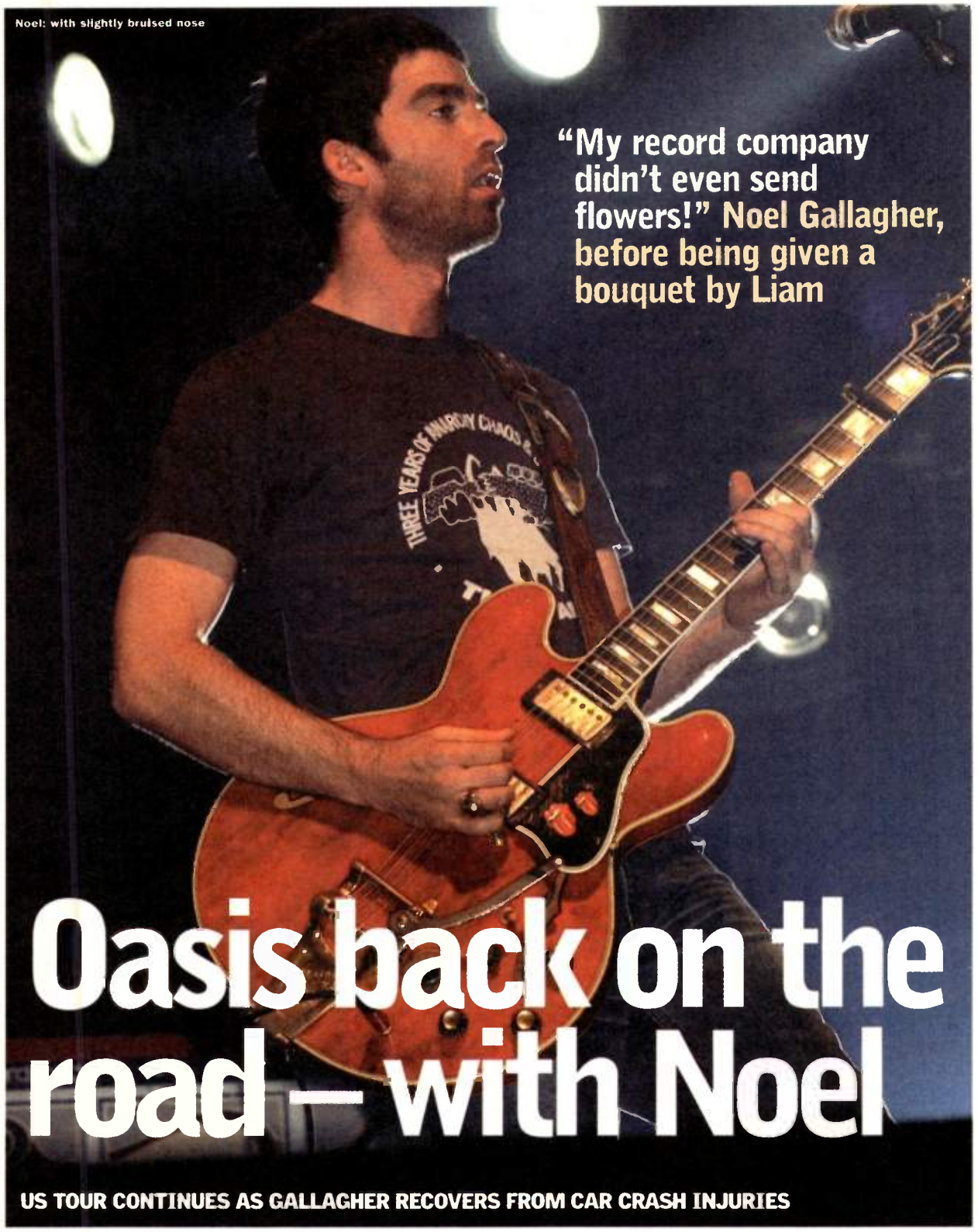
Jack White – whose band is also due to play Reading and Leeds – simply added: "God bless The Strokes."

Meanwhile, **Beck** is rumoured to be a surprise guest at The Strokes and The White Stripes' New York Radio City gig today (Wednesday, August 14). It follows Jack White's appearance with Beck at his gig in Michigan on Sunday.

Internet rumours suggest that Beck, whose new 'Sea Change' album is out in September, will be a surprise guest at Reading and Leeds with The Strokes and/or The White Stripes.

Don't forget to buy next week's *NME* for your Reading/Leeds preview, featuring a record-breaking Fannish Inquisition where The Strokes answer all your questions.

ANDY WILLSHER


Noel: with slightly bruised nose

"My record company didn't even send flowers!" Noel Gallagher, before being given a bouquet by Liam

Oasis back on the road – with Noel

US TOUR CONTINUES AS GALLAGHER RECOVERS FROM CAR CRASH INJURIES

Noel Gallagher was given a hero's welcome as **Oasis** made their live comeback in New York on Sunday (August 11), following the car crash involving the Oasis songwriter days earlier.

Noel was passed fit by doctors to play the gig at New York's 3,500-capacity Roseland Ballroom. He was with bassist Andy Bell and keyboard player Jay Darlington in a taxi when it was involved in a head-on collision in Indianapolis last Tuesday. Oasis were forced to cancel three dates on their US tour.

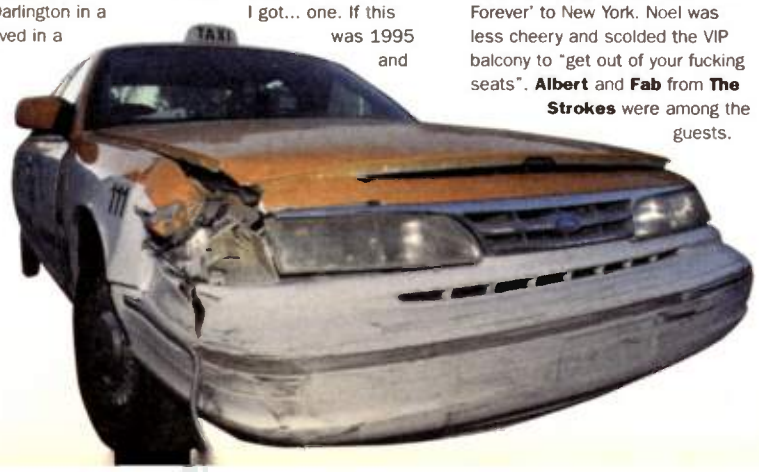
Noel was the worst affected, suffering whiplash, facial bruising and shock, and he was still in doubt for the New York gig.

But he came through and, helped by painkillers, appeared to be suffering nothing worse than a bruised nose. Liam Gallagher even rewarded his brother with a bunch of flowers after Noel complained his record company had not sent him any.

Noel commented: "You might have heard I had a little accident. Well, you know how many get well cards I got? Fuckin' one. I got... one. If this was 1995 and I was selling lots of records, then I'd be gettin' loads of good wishes. My record company didn't even send flowers!"

Liam then came on for 'Some Might Say' with a bouquet of flowers and gave Noel a kiss. Noel responded: "They smell like piss; this must be where he's keepin' the drugs."

Liam wore a 'New York City' T-shirt for a gig and dedicated 'Live Forever' to New York. Noel was less cheery and scolded the VIP balcony to "get out of your fucking seats". **Albert** and **Fab** from **The Strokes** were among the guests.



Fan Ryan Walter told *NME*: "They played a great show. Noel looked a little tired, which is understandable after his long week. He also looked like he was a little bruised, but that could have been the shadows."

Noel told fans at the end of the show they were going over the road to their favourite bar, Gallagher's, to get "shit-faced".

The injuries suffered by Noel last Tuesday were severe enough to lead to the cancellation of three Oasis shows, in Indianapolis (August 6), Philadelphia (9) and Boston (10).

Bassist Andy Bell and keyboard player Jay Darlington were also passengers in the taxi and, while their injuries were less severe than Gallagher's, all three were taken by ambulance to the nearby Wishard Memorial Hospital for treatment. Darlington, who suffered hand injuries, did not play the New York show on Sunday.

Police have said the taxi driver, Ghebriahiwet Foto, caused the accident by running a red light. In a brief statement to *NME*, a spokesperson for the Indianapolis Police Department said: "The cab driver was at fault for disregarding a signal and failure to yield right of way. He wasn't issued a citation at the scene." Foto will not be charged with any driving offence.

Oasis had been returning to their hotel after visiting a downtown music shop. Noel was in the front seat and bore the brunt of the smash.

Speaking the day after the accident, frontman Liam Gallagher, who according to local press reports had been travelling in another car, said: "I spoke to him *(Noel)* on the phone and he's just bruised up and stuff, you know what I mean, shaken."

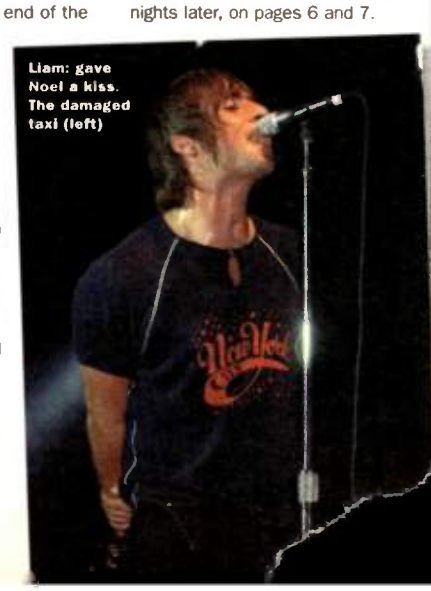
The accident was not the first incident to cast a shadow over what is looking increasingly like a blighted tour. Last week, it looked for a time that Noel would not even get into the US. Just before the band were due to take off for their first date in Fort Lauderdale (August 2), Noel realised he had lost his passport with the correct visa stamp inside. The issuing of the visa usually takes six weeks, which would have knocked him out of the entire US tour. But for the speedy intervention of the US embassy, taking just two hours to turn around the visa, the tour would have ground to a halt.

Further problems arose during the first night in Fort Lauderdale. The show was thrown into chaos when Liam walked off after four songs because his voice gave out.

During 'Go Let It Out', Liam announced his voice had gone "awry" and apologising, walked off. Noel decided to carry on and after a couple more full band tracks, he played an eight-song acoustic set which concluded with 'Wonderwall' – played for the first time since he announced he would not play it again live following his split from ex-wife Meg Mathews.

In a bad week for Noel, it has also been reported that he has split from girlfriend Sara MacDonald. The band's next single includes 'She Is Love', a song written about her.

You can read about other Oasis tour mishaps on page 5 and fans' feedback from Fort Lauderdale, and Liam's return in Orlando two nights later, on pages 6 and 7.


Liam: gave Noel a kiss. The damaged taxi (left)

PHOTOGRAPHY: PA/SIN

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

1	1	**COLOURBLIND**	DARIUS (MERCURY)
–	2	**IN MY PLACE**	COLDPLAY (PARLOPHONE)
–	3	**LIKE A PRAYER**	MADHOUSE (SERIOUS)
2	4	**ANYONE OF US (STUPID MISTAKE)**	GARETH GATES (S)
3	5	**BLACK SUITS COMIN' (NOD YA HEAD)**	WILL SMITH FT TRA-KNO% (COLUMBIA)
4	6	**I NEED A GIRL/U DON'T HAVE TO CALL**	P DIDDY/USHER (PUFF DADDY)
6	7	**UNDERNEATH YOUR CLOTHES**	SHAKIRA (EPIC)
–	8	**GIRL ALL THE BAD GUYS WANT**	BOWLING FOR SOUP (MUSIC FOR NATIONS)
5	9	**AUTOMATIC HIGH**	S CLUB JUNIORS (POLYDOR)
8	10	**THE LOGICAL SONG**	SCOOTER (SHEFFIELD TUNES)
9	11	**A THOUSAND MILES**	VANESSA CARLTON (A&M)
10	12	**HOT IN HERRE**	NELLY (UNIVERSAL)
–	13	**OH BOY**	CAM'RON FT JUELZ SANTANA (ROC-A-FELLA)
7	14	**BOYS**	BRITNEY SPEARS FT P WILLIAMS (JIVE)
–	15	**AROUND THE WORLD**	ATC (LIBERTY)
11	16	**LIVIN' IT UP**	JA RULE FT CASE (DEF JAM)
–	17	**JAM SIDE DOWN**	STATUS QUO (UMTV)
–	18	**TIME OF MY LIFE**	TOPLOADER (SONY S2)
13	19	**FOOLISH**	ASHANTI (MURDER INC/MERCURY)
17	20	**WHEREVER YOU WILL GO**	CALLING (RCA)
–	21	**REMIND ME/SO EASY**	ROYKSOPP (WALL OF SOUND)
–	22	**LUV DA SUNSHINE**	INTENSO PROJECT (INFERNO)
–	23	**NOW**	DEF LEPPARD (BLUDGEON RIFFOLA)
19	24	**HERO**	CHAD KROEGER FT JOSEY SCOTT (ROADRUNNER)
16	25	**I'M GONNA BE ALRIGHT**	JENNIFER LOPEZ (EPIC)
18	26	**WORK IT OUT**	BEYONCE (COLUMBIA)
14	27	**SHOOTING STAR**	FLIP & FILL (ALL AROUND THE WORLD)
20	28	**WITHOUT ME**	EMINEM (INTERSCOPE)
22	29	**JUST A LITTLE**	LIBERTY X (V2)
21	30	**A LITTLE LESS CONVERSATION**	ELVIS VS JXL (RCA)
15	31	**ROCK STAR**	NERD (VIRGIN)
27	32	**BY THE WAY**	RED HOT CHILI PEPPERS (WARNER BROS)
26	33	**HERE I AM**	BRYAN ADAMS (A&M)
28	34	**WHEN YOU LOOK AT ME**	CHRISTINA MILIAN (DEF SOUL)
12	35	**SHOOT THE DOG**	GEORGE MICHAEL (POLYDOR)
25	36	**HIGH VOLTAGE/POINTS OF AUTHORITY**	LINKIN PARK (WARNER BROS)
–	37	**FASCINATED**	RAVEN MAIZE (MOS/RULIN)
30	38	**FOREVER**	DEE DEE (INCENTIVE)
23	39	**FALLING**	MCALMONT & BUTLER (CHRYSALIS)
24	40	**SAFE FROM HARM**	NARCOTIC THRUST (FFRR)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

2	1	**BY THE WAY**	RED HOT CHILI PEPPERS (WARNER BROS)
1	2	**THE RISING**	BRUCE SPRINGSTEEN (COLUMBIA)
3	3	**REANIMATION**	LINKIN PARK (WARNER BROS)
7	4	**LAUNDRY SERVICE**	SHAKIRA (EPIC)
4	5	**HEATHEN CHEMISTRY**	OASIS (BIG BROTHER)
11	6	**COME AWAY WITH ME**	NORAH JONES (PARLOPHONE)
31	7	**BE NOT NOBODY**	VANESSA CARLTON (A&M)
10	8	**GREATEST HITS I, II & III**	QUEEN (PARLOPHONE)
–	9	**EVIL HEAT**	PRIMAL SCREAM (COLUMBIA)
6	10	**PUSH THE BEAT FOR THIS JAM – THE SINGLES**	SCOOTER (SHEFFIELD TUNES)
13	11	**ESCAPE**	ENRIQUE IGLESIAS (INTERSCOPE)
9	12	**ASHANTI**	ASHANTI (MURDER INC/MERCURY)
12	13	**NELLYVILLE**	NELLY (UNIVERSAL)
23	14	**MISSUNDAZTOOD**	PINK (ARISTA)
14	15	**O YEAH – ULTIMATE HITS**	AEROSMITH (COLUMBIA/UMTV)
15	16	**THE EMINEM SHOW**	EMINEM (INTERSCOPE)
19	17	**FEVER**	KYLIE MINOGUE (PARLOPHONE)
–	18	**AIRDRAWN DAGGER**	SASHA (ARISTA)
5	19	**THE CORAL**	THE CORAL (DELTASONIC)
8	20	**DAYBREAKER**	BETH ORTON (HEAVENLY)
16	21	**PAIN IS LOVE**	JA RULE (DEF JAM)
17	22	**SPIN**	DARREN HAYES (COLUMBIA)
29	23	**SILVER SIDE UP**	NICKELBACK (ROADRUNNER)
21	24	**THE LAST BROADCAST**	DOVES (HEAVENLY)
24	25	**CAMINO PALMERO**	CALLING (RCA)
27	26	**18**	MOBY (MUTE)
22	27	**READ MY LIPS**	SOPHIE ELLIS-BEXTOR (POLYDOR)
26	28	**DECADE**	NEIL YOUNG (REPRISE)
20	29	**THE REMOTE PART**	IDLEWILD (PARLOPHONE)
25	30	**VOODOO CHILD – THE COLLECTION**	JIMI HENDRIX (UMTV)
28	31	**J TO THA L-O – THE REMIXES**	JENNIFER LOPEZ (EPIC)
18	32	**BAG OF HITS**	FUN LOVIN' CRIMINALS (CHRYSALIS)
43	33	**THINKING IT OVER**	LIBERTY X (V2)
37	34	**NO MORE DRAMA**	MARY J BLIGE (MCA)
32	35	**HEARTBREAKER – THE VERY BEST OF**	DIONNE WARWICK (BMG TV/WSM)
46	36	**WE INVENTED THE REMIX**	P DIDDY & THE BAD BOY FAMILY (PUFF DADDY)
50	37	**A LITTLE DEEPER**	MS DYNAMITE (POLYDOR)
34	38	**WHITE LADDER**	DAVID GRAY (IHT)
40	39		

US tour jinx strikes again!

NOEL'S CAR CRASH AND LIAM'S VOICE THE LATEST IN A LONG LINE OF TOURING DISASTERS

Oasis, after the crash and (below, left) Liam opts out of touring for house-hunting in '96. (Below, right) split headlines in 2000

Since **Oasis** first tried to break the US, they have suffered a catalogue of walk-outs, fights, injuries and accidents. Here *NME* presents the history of Oasis' touring mishaps in America and the rest of the world.

September 1994
Noel walked out on the band during their first jaunt in the US. He headed for San Francisco and then went AWOL, but he did use the time to write B-side 'Talk Tonight'. He told *NME*: "I was just off me fucking head."

1996
The year when the curse really took hold. In August, Liam walked out of Heathrow airport minutes before the band were due to leave for a US tour in Chicago. He explained: "I'm mad for it but I have to move house. I can't go looking for a house in America while I'm trying to perform to silly fucking Yanks."

When he finally turned up, Liam used an MTV Awards show to swear, insult the audience with lewd lyrics, spit and hurl beer into the audience.

Things got worse in September when Noel walked off the US tour after fights with his brother, prompting serious talk of a split.

March 1998
Noel's amp caught fire in Mexico City, causing another to explode. He was playing 'Supersonic' at the time. In January, Noel was stranded in Vancouver after leaving his passport in LA and nearly missed a show.

May 1998
Liam was banned from Cathay Pacific Airways for life following an incident the previous February on a flight from Hong Kong to Perth. The captain had to leave the cockpit at one point due to "swearing, drinking and aggressive behaviour".

November 1999
Shortly before their live comeback in Philadelphia, Liam had a lost weekend, prompting fears that he wouldn't make the show. He turned up in the end, although his brother wasn't best pleased.

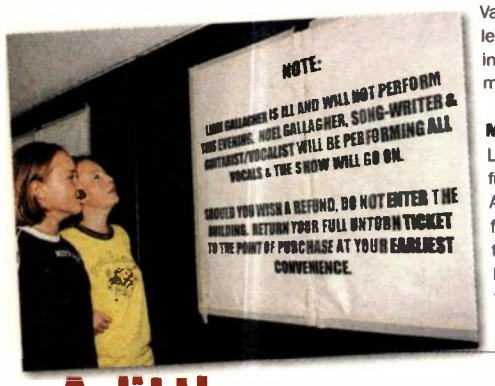
May 2000
Noel left Oasis' European dates on the eve of a show in Paris. It followed a fight with Liam and complaints by Noel that his younger brother was drinking too much.

January 2001
Before flying to Rock In Rio, an airline stewardess claimed Liam gave her a "squeeze" and asked if she liked men with big muscles.

May 2001
Oasis embarked on tour with The Black Crowes in the US. Drummer Alan White had to bow out with a muscle problem in his hands.

September 2001
Liam didn't help Oasis' forthcoming campaign in the US when, the day after September 11, he told *NME*: "I ain't fucking going to New York again. I ain't getting on a plane for a long time."

Cue lots of angry Americans – and they haven't forgotten. One US *NME* reader emailed last week to say: "I thought that jackoff Liam said he wasn't going to come to the States after September 11. We don't want him here. Tell him to fuck off back home!"


NOTE:
LIAM GALLAGHER IS ILL AND WILL NOT PERFORM THIS EVENING. NOEL GALLAGHER, SONG-WRITER & GUITARIST/VOCALIST WILL BE PERFORMING ALL VOCALS & THE SHOW WILL GO ON.
SHOULD YOU WISH A REFUND, DO NOT ENTER THE BUILDING. RETURN YOUR FULL UNTORN TICKET TO THE POINT OF PURCHASE AT YOUR EARLIEST CONVENIENCE.

A little more chart action for Elvis and Beatles

The Beatles and **Elvis** are limbering up for a chart fight this autumn. While a four-week run at the top of the singles chart for 'A Little Less Conversation' helped make Elvis the most successful chart-topper in history – with 18 Number Ones to The Beatles' 17 – autumn's albums battle will decide once and for all who wears the pop crown.

It was rumoured last week that Parlophone is planning an "ultimate" Beatles album to commemorate the 40th anniversary of 'Love Me Do'. According to [illegible] would include "a lot of exciting things are in the pipeline" for October.

The only thing that could keep The Beatles from the top spot is Elvis' 'Best Of Number Ones', a double-CD featuring his 30 Number One singles from the UK and the US. The album will mark the 25th anniversary of Presley's death.

HMV chart expert Gennaro Castaldo told *NME*: "The Elvis CD will have mass appeal. There are two streams of potential fans: the existing fans and younger fans who came to Elvis through the JXL remix. To a younger audience, he's now not just a name but an artist they can relate to."

SEE PAGE 28 FOR NME'S ELVIS TRIBUTE

ALL ACTION/SPLASH/TOM SHEEHAN/BIG PICTURES

Coral go after Gareth Gates

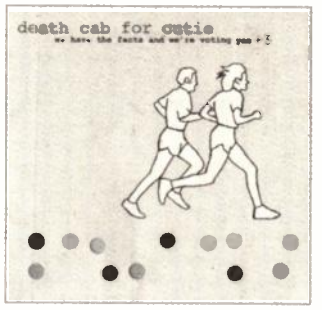
While **The Coral**'s album may have been influenced by a host of artists including Captain Beefheart, Pink Floyd, Madness and Love, another influence could manifest itself on the follow-up – pop idol Gareth Gates.

When recording at *Top Of The Pops* two weeks ago, the Merseyside band sought out the teenage chart-topper and heart-throb.

Drummer Ian Skelly was on a mission to find Gates, instructed, he said, by his girlfriend who wanted an autograph. However, The Coral were out of luck. Gates was not in the studio, having recorded his Number One 'Anyone Of Us (Stupid Mistake)' previously.

While Gates' influence may take time to filter through, another guest on the day was dance act Flip & Fill. Maybe they could find elements of their Top Three hit 'Shooting Star' assimilated by the cosmic Scouse magpies.

DEATH CAB FOR CUTIE



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24th Glasgow, Gig on the Green
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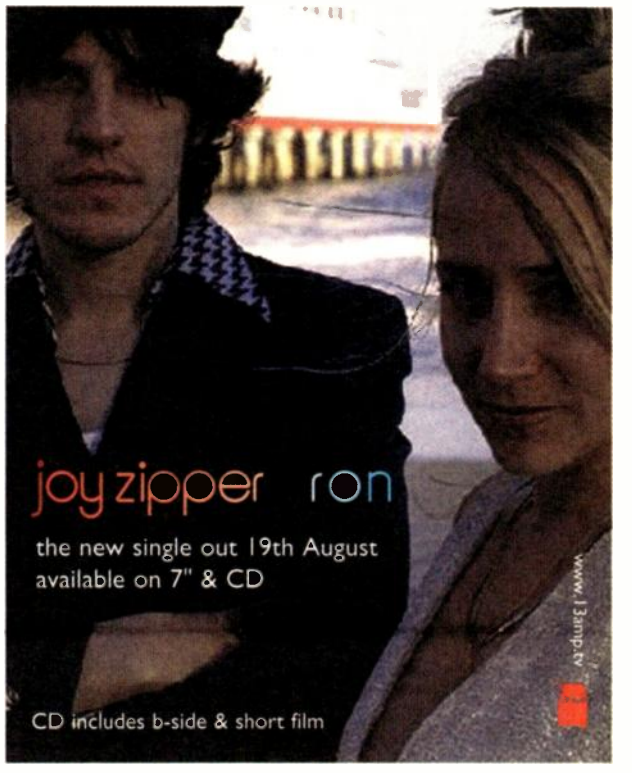

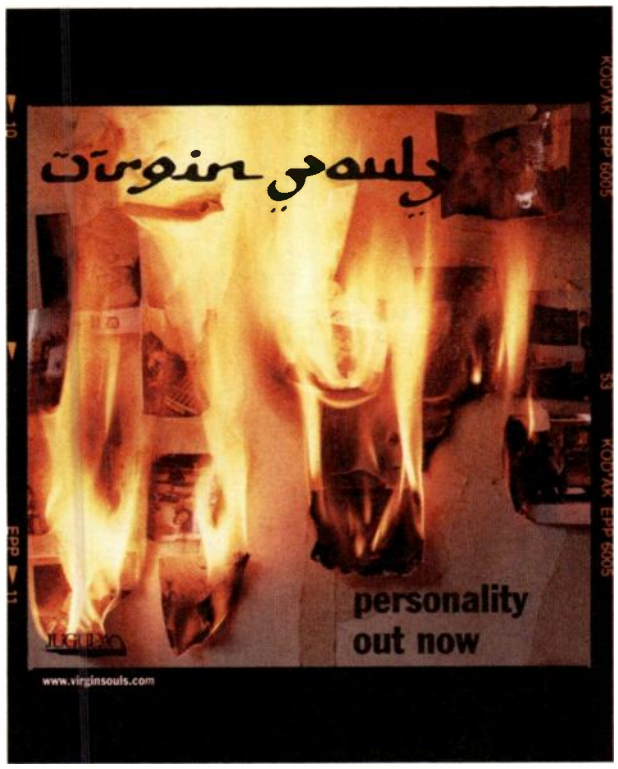

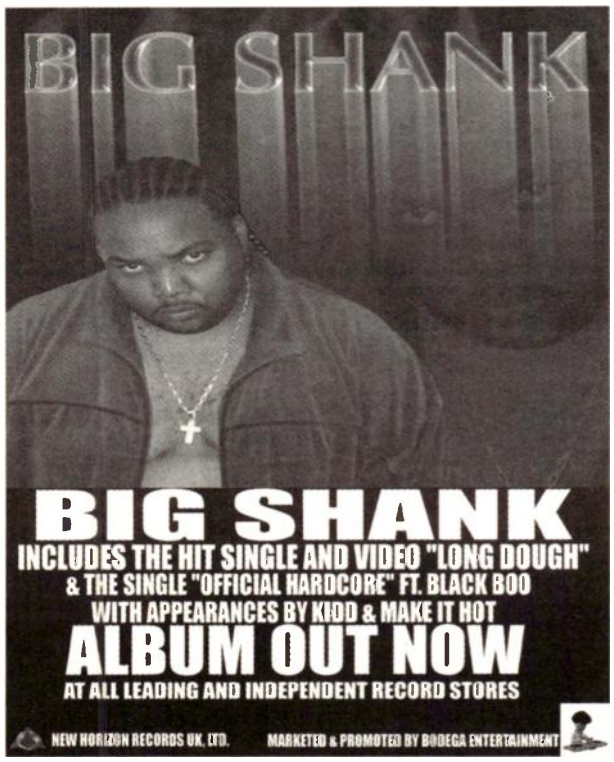
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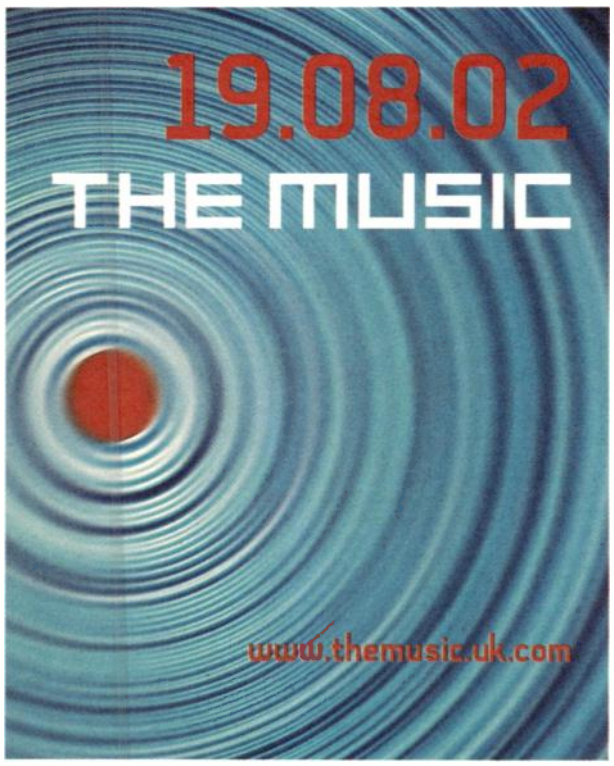


Oasis tour chaos: the fans' verdict

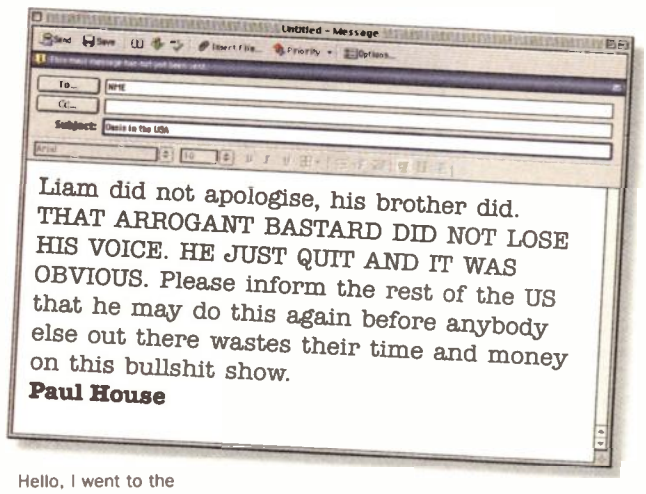
AS THE MANCUNIAN GIANTS BEGAN YET ANOTHER DISASTROUS US TOUR IN FLORIDA, THEIR FANS INUNDATED NME WITH EMAILS

Before the car crash that left their US tour in tatters, Oasis got off to a typically chaotic start when Liam quit the stage during the first gig at Pompano Beach Amphitheater in Fort Lauderdale, Florida on August 2, leaving Noel and the band to pick up the pieces. Several *NME* readers were at the show and here are their impressions:

I just got back from the Oasis show in Fort Lauderdale, Florida. The show started well enough with 'Hello', 'The Hindu Times' and 'Hung In A Bad Place'. Then, at the end of 'Go Let It Out', Liam walked offstage. Something was obviously wrong. Noel and him spoke, then Liam told us that his "voice is gone" and he's sorry. After a brief onstage meeting, Noel told us they would carry on and play what they could. Then he brought out the acoustic.

The audience booed Liam, then began to chant Noel's name. He did a bunch of acoustic stuff like 'Live Forever', 'Half The World Away', 'The Masterplan', and 'Whatever'. Gem stood at the end of the stage the whole time. After that the band played a few more songs like 'She's Electric' and 'Don't Look Back In Anger'. When the band closed with 'Hey Hey My My', Gem asked us to give Noel a round of applause.

Noel was the hero of the night. The best part was watching him tell the band what to play next after each song. It was a great show thanks to Noel.
Xavier Vazquez


Untitled - Message
To... NME
Cc...
Subject: Oasis in the USA
Liam did not apologise, his brother did. THAT ARROGANT BASTARD DID NOT LOSE HIS VOICE. HE JUST QUIT AND IT WAS OBVIOUS. Please inform the rest of the US that he may do this again before anybody else out there wastes their time and money on this bullshit show.
Paul House

Hello, I went to the Oasis gig that was in Pompano Beach. I'm from Venezuela, and I went to the US only for this concert because I'm a fan of the band. The gig was very bad. The band played only to finish and go to hotel...

Is very bad to start a tour and to play that way. I had to travel three hours from my country, plus three hours from Marathon to Pompano Beach, and I spent more than $1,200, and then I see that kind of gig. Is very sad.
Max

In my opinion, Noel put up a valiant effort. The gig also highlighted a positive change in the band. Where, at one time, Oasis would have shown utter disregard for Americans, they have now grown up enough to swallow the fact they can't abide them and developed the philosophy that "the show must go on".
Chris Gibson

I went to the first US Oasis gig in Pompano Beach, Florida, yesterday, and it was a disaster. Liam left the stage after three songs, utterly without warning, and seemingly to the chagrin and surprise of the rest of the band. Noel saved the day with a six-song acoustic set, followed by the band closing the show with Noel singing. The fans were largely European. I was surrounded by English accents who, at the end of the acoustic set, began chanting "Fuck Liam!" Gem very obviously heard this and shook his head despondently. The show was pure musical chaos.
Todd Valdini

The purpose of this email is to hopefully avoid a sensationalistic over-exaggeration of last night's Oasis first show of the US tour. In short, Liam's voice gave out after 'Go Let It Out'. This was clearly not a case of a misbehaving Liam pulling a Liam. He belted out the first three songs like nobody's business but halfway into 'Go Let It Out', you could see he was in pain. He sipped water every guitar break but one could clearly see it was not meant to be.

He apologised profusely to a standing room-only, already electrified audience but his throat "had gone awry" and he "could not continue". He launched his tambourine up in the sky in clear frustration. Noel then asked the audience to hang on, called a band huddle and said, "I'm sorry about Liam's throat but we are going to carry on without him."

They continued for what appeared was going to be the same set as the European leg including a Noel reading of 'Stop Crying Your Heart Out'. He then held another team meeting and said, "Don't go anywhere. Is it OK if we get the acoustics out?"

Needless to say the crowd went absolutely mental, chanting "Noel! Noel! Noel!" in unison. What followed will go down as one of the most unique Oasis shows ever! It became a true fans' show with Noel even asking for requests. Just Noel on acoustic on a stool like the early days. He went through what seemed like every acoustic B-side including the rarely performed 'One Way Road', the even rarer 'Half The World Away'. This turned into a sing-along. He also did a bluesy rendition of 'Wonderwall' which he introduced by saying he hadn't played it for three years and wasn't sure he remembered it.

The show had something that a lot of Oasis shows lack, off-the-cuff spontaneity and charm. Noel was tuning his acoustic in between songs, chatting with the audience and truly turning what could have been disaster into a very pleasant surprise.
Michael Leibowitz

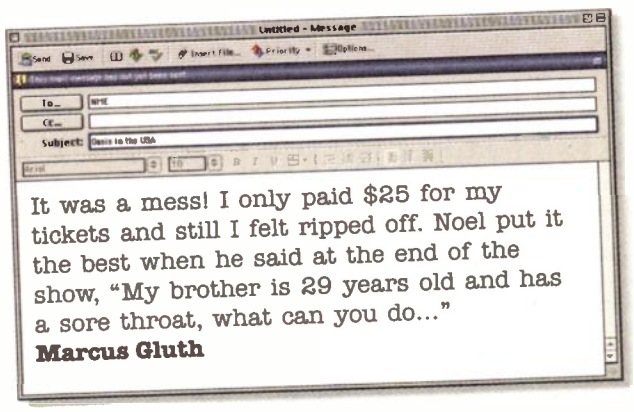
I loved the gig. I think it's everyone's dream to see Noel perform the songs he wrote with an acoustic guitar with everyone singing. He played 'The Masterplan' and 'One Way Road'. How can you be disappointed by that? I just wish the acoustic set was a part of the whole tour.
Eugene

I was at the Pompano Beach show and it was great. When Liam walked offstage, it signalled the starting of a true musical experience, just like when Liam wouldn't do *MTV Unplugged*. It gave Noel a chance to not only play a great acoustic set but also to showcase his vocal skills.

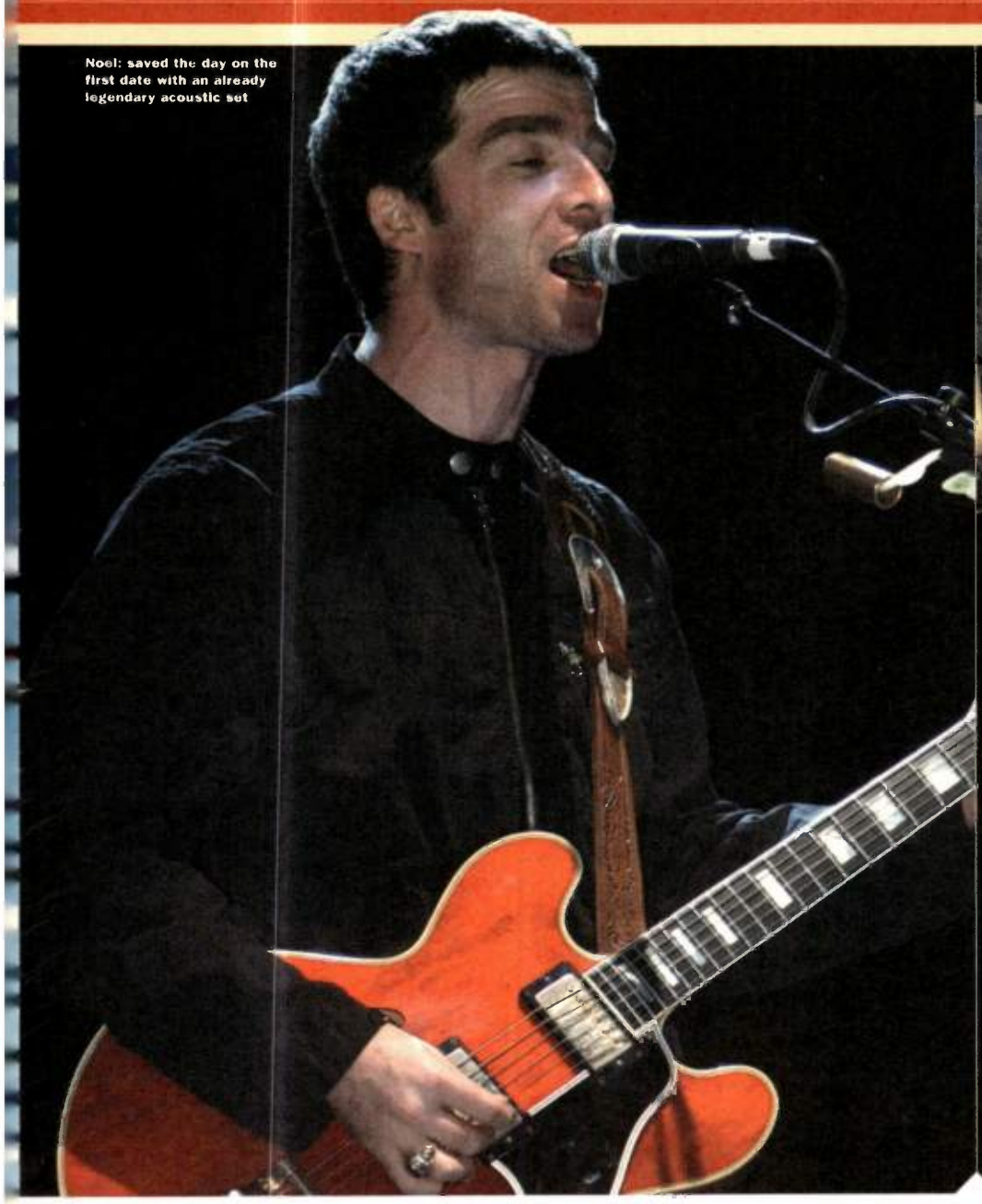
Feelings were mixed when Liam left the stage – they can best be summed up by what some British girl said next to me, "Bollocks, Liam is a fuckin' wanker!"
Chris

Liam was not heard apologising by anyone I know. Noel did at the end of the show, but Liam just tossed his tambourine into the crowd in disgust and stormed off. It was a resounding version of 'Go Let It Out' from the whole band, including Liam, so all of us were confused by the voice issue.

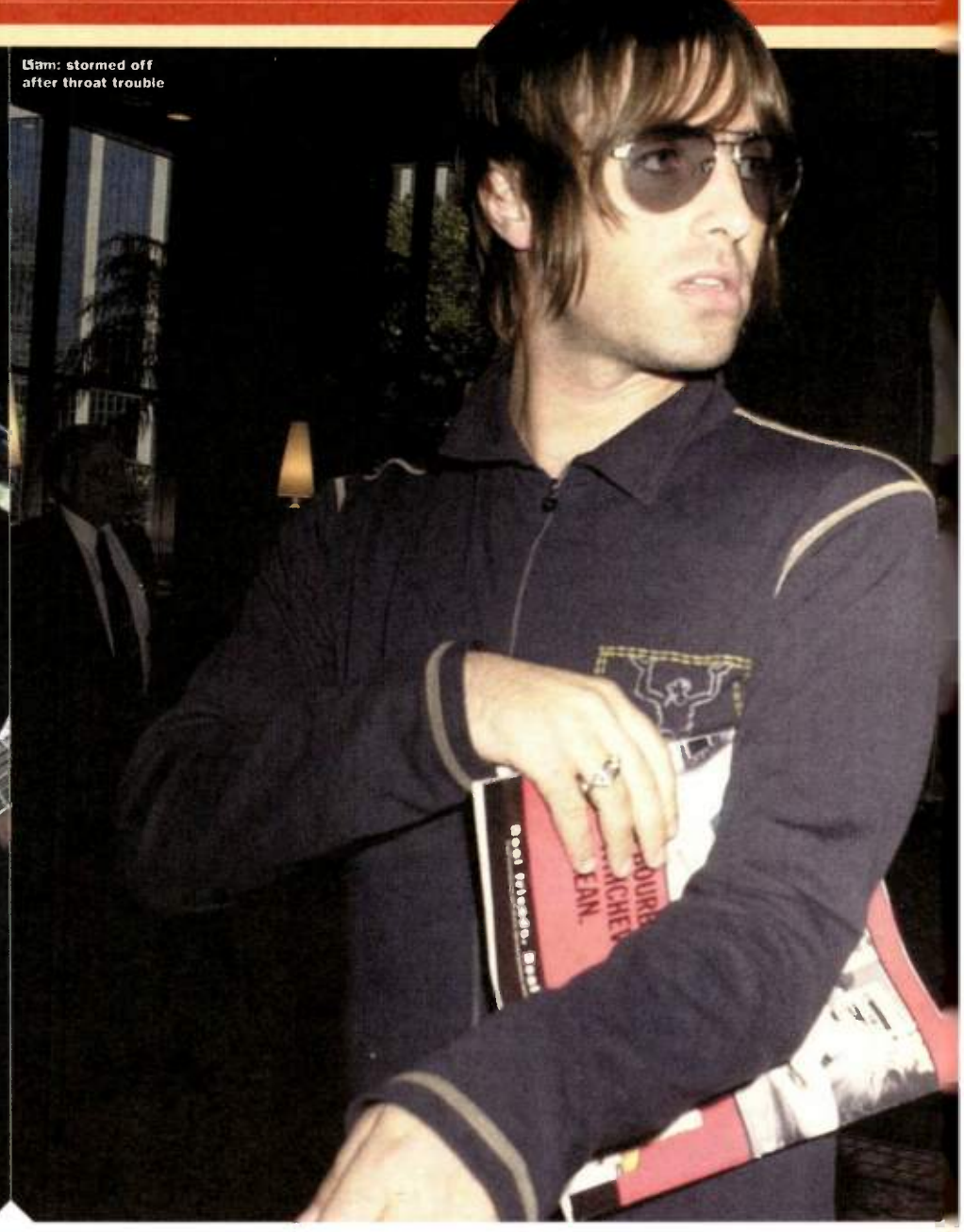
Noel deserves praise for holding it all together, but having eight acoustic songs in a row just deadened the mood at the ve... Where was the ... Out lo...


Untitled - Message
To... NME
Cc...
Subject: Oasis in the USA
It was a mess! I only paid $25 for my tickets and still I felt ripped off. Noel put it the best when he said at the end of the show, "My brother is 29 years old and has a sore throat, what can you do..."
Marcus Gluth

"The show had something that a lot of Oasis shows lack, off-the-cuff spontaneity and charm" Michael Leibowitz



Noel: saved the day on the first date with an already legendary acoustic set



Liam: stormed off after throat trouble

PHOTOGRAPHY: SPLASH/GETTY

Shadow', the energy only came back during the Neil Young cover, but it was, for me and a lot of my friends, Brits and Americans alike, too little too late.
Kevin McDonough

Myself and a group of other Brits made the Oasis show at Pompano. I am a huge fan of the band but thought that Liam was well out of order. No real apology or thoughts for the fans who came to see them play. Just, "My voice has gone" and off he goes. I must say that it looked to me as if he didn't really give a stuff about letting the fans down.

Saying that, Noel was superb and deserves a lot of credit for saving the night.
Gary Mclean

The band continued their tour on August 4 at Hard Rock Live in Orlando, Florida.

Great show. Liam's voice sounded a little tired but he delivered the goods. Someone tossed a Man City banner onstage and Liam wrapped it around his arm and dedicated 'Live Forever' to City. The opening act, The Soundtrack Of Our Lives were good. The singer asked everyone to sit on the floor during one song but no-one wanted to. The whole crowd chanted "Oasis, Oasis, Oasis..."
Mark in Florida

What a night. I never thought I could top Friday at Pompano Beach, but thus is the magic that is Oasis. I'll begin with only three words: front row, tambourine.

After getting semi-lost on the way to the venue, I was a little pissed off because I had just missed getting Noel's autograph by ten seconds on Friday and I was hell-bent on getting to the Hard Rock a little before four (scheduled time for soundcheck I assumed) just so the same wouldn't happen on Sunday.

After sitting in the sun for hours and being rained on and losing our spots in the line, we weren't too happy and we let everyone know it. We proceeded to bitch and moan and yell and point until a Hard Rock employee named Shawn was kind enough to listen and move us back in line where we belonged.

As the show started The Soundtrack of Our Lives started rocking and I happened to look over and see Noel sitting on the side of the stage tapping his foot and singing along. I quickly told everyone around me and we all waved and yelled at him until he acknowledged with a wave and a nod.

Soundtrack were really good, much better than Friday I thought. A little showy and overboard with the theatrics perhaps, but instrumentally they're awesome. Then the lights dimmed and... "This is not a drill... I repeat, this is not a drill..."

Everyone went nuts when 'Fuckin' In The Bushes' hit and I could immediately feel the rush of the crowd. The boys seemed to be in good spirits as they blasted through the first few songs. I must say Liam looks much bigger than I thought he would. You hear stories all the time and see pictures, but that's one fucker I wouldn't want to see coming at me if I knew he was pissed off. He just oozes confidence and this god-like quality that I've never seen before. Back to the music...

I can't remember which song it started with, but Noel seemed to be having problems with his guitar, he kept tuning between songs, shaking his head, and talking to various crew members on the side of the stage. He was also upset with his microphone. After 'SCYHO', he just ripped it off the stand and threw it in the crowd. He was quite angry with the sound guys. Throughout the night he was shaking his head, checking his amps, and constantly complaining about his mic.

Liam also had it out with the sound fools. At one point he turned toward them and was shouting in the microphone. All I made out was "fuck... fuckin'... fuck... I have a sore fuckin' throat... I'm straining... fuckin' turn it up...", something like that. I thought he sounded great.

The show just rocked completely, despite sound problems. Then the clouds parted and I finally had that good luck I've always wanted. At the end of the show Liam didn't throw his tambourine in the crowd, he just threw it up in the air, and it happened to land right by the guard I had been talking to the entire show. He picked it up and walked up to my girlfriend and handed it to her. About five other people grabbed at it, but he held on to it and said "NO, it's hers!" I got a grip on it just in case, but she said she wasn't letting go and she'd murder anyone she had to to keep that tambourine for me. And she held it tight against her as I gave her the biggest damn hug I could muster. I thanked the guy a hundred times and gave him what I hope was $20, but after looking in my wallet I think it may have been ten.

This past weekend was pure magic. The best weekend of my entire life. First I see the now-legendary Pompano show, and then it's Oasis in full force two days later. What a weekend!
James (the luckiest guy on earth... at least for a while)

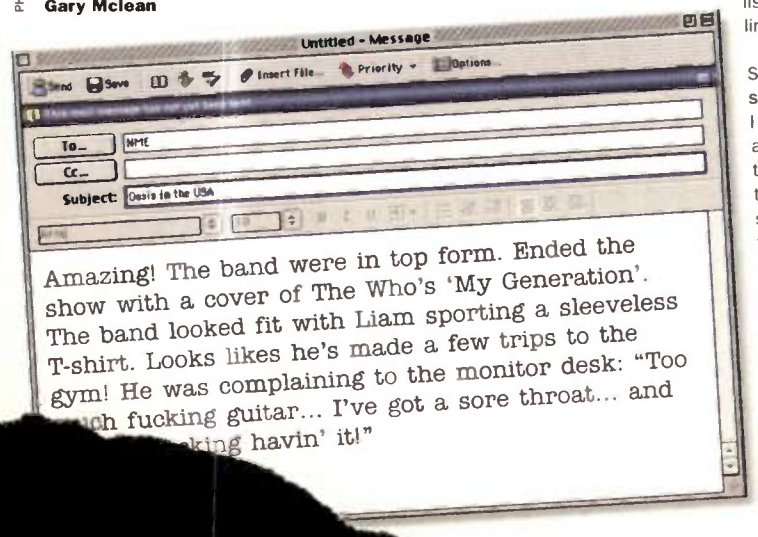
"Bollocks! Liam is a fuckin' wanker" Chris

Definitely a great gig. While in the bathroom, I heard someone talking about how The Soundtrack Of Our Lives were a good band and after TSOOL finished their set, he couldn't wait until the "second best band in the world" came on. And right on cue, in comes this lanky British kid and he says, "Second best? Who d'ya reckon is the best then?" And the poor American kid says, "Well, Pearl Jam." And then, no lie, about ten British kids just start singing, "Whoooooooooooooo the fuck is Eddie Vedder? Whoooooo the fuck is Eddie Vedder? Whooooooooooo the fuck is Eddie Vedder?... Oasis marches on!"

Wonderful! And fuck me, I've never heard the word "bollocks" so many times in one evening.
Eric M

Their final show before the crash was at the Tabernacle in Atlanta, Georgia on August 5.

Arriving among huge concern over Liam's voice, everyone was a bit tense. The last time the boys were in Atlanta, they were in the 'Be Here Now' haze. However, this time Oasis played (and Liam sang) like the Rock Gods they are. A truly powerful show. I sang/screamed until my throat bled, and I thought my lungs were about to explode. Perhaps the best rock show ever in America.
Damon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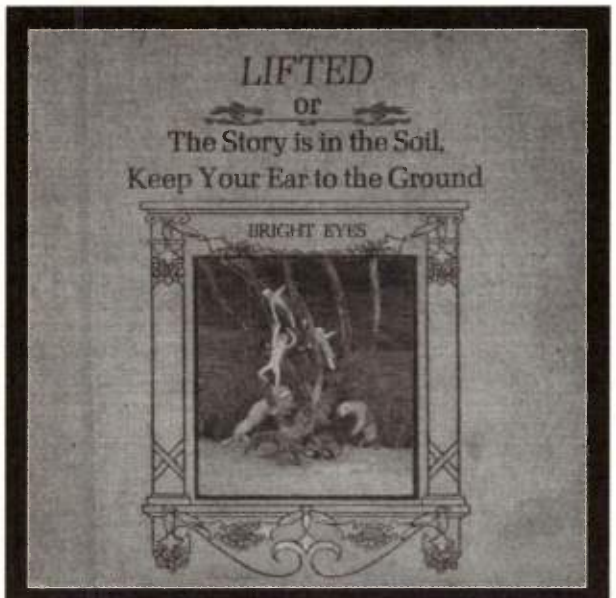
Oasis in the USA
Amazing! The band were in top form. Ended the show with a cover of The Who's 'My Generation'. The band looked fit with Liam sporting a sleeveless T-shirt. Looks likes he's made a few trips to the gym! He was complaining to the monitor desk: "Too much fucking guitar... I've got a sore throat... and fucking havin' it!"



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Vines guitarist quits tour

RYAN GRIFFITHS FLIES HOME AS MADNESS IN USA CONTINUES

Craig Nicholls: visibly relieved at having found a McDonald's as Ryan Griffiths (above) heads home

The Vines were forced to play some of the dates on their whirlwind US visit without guitarist Ryan Griffiths, after he suddenly quit the tour.

Griffiths, the band's second guitarist, failed to appear for the gig at Dante's in Portland, Oregon on Saturday, August 3. A spokesman said he needed to go home to Australia "for some family business". The Vines continued without him and he was due to return for the end of the tour in LA.

According to Vines fan Nilina Mason-Campbell, tour-weary bassist Patrick Mathews said Griffiths was a "lucky bastard", because he was able to return home to Australia.

Meanwhile the band's debut LP, 'Highly Evolved', debuted in the *Billboard* charts at Number 12 and remains in the Top 30. It has sold 120,000 copies in the US in three weeks and the band have been lined up to perform at the MTV Music & Video Awards in front of a global audience of millions.

The current sell-out tour has seen frontman Craig Nicholls indulge in further displays of his now legendary erratic behaviour. Speaking to *Rolling Stone* magazine, Nicholls claimed that he got into a fight when he couldn't find a McDonald's. He said: "Somebody told me there was a McDonald's in the hotel and there wasn't, so I started shouting at him, and then I was rolling around on my back in the parking lot. Somebody said, 'Sir, do you want to move?' I said, 'If I wanted to move, I fucking would!' I needed to reflect on the pavement."

"Somebody told me there was a McDonald's in the hotel and there wasn't, so I started shouting at him" Craig Nicholls

Asked what he would have written on his tombstone, Nicholls said bizarrely: "'Craig Nicholls is a compulsive liar. I can't believe anybody took anything he said seriously.' And there should be a statue of *(Depeche Mode's)* Dave Gahan, inscribed 'Sleep in peace, my dark angel'."

The US tour was due to end on Saturday (August 10) at the Roxy Theatre, Los Angeles. The band play the Reading/Leeds festivals on August 23-24.

Massive Attack call for petition against war

Massive Attack's 3-D (left) wants other artists to show their opposition to US attacks on Iraq

Massive Attack's 3-D has called on UK acts to oppose the proposed British-backed US attack on Iraq by "taking out ads in *NME*".

In a posting to fans on the official Massive Attack website, 3-D (real name Robert Del Naja) said he wants artists to come together and show their opposition to any British involvement in the prospective military campaign aimed at driving out Iraqi leader Saddam Hussein.

He wrote: "We will try and create a petition by taking out ads in *NME* on behalf of as many British bands as we can get together – this is a CND-backed effort. We cannot sit back and watch the USA murder more people in their effort to secure the Middle East oil/power."

But *NME* has received vehement emails in opposition to 3-D.

Johnny Punk from Florida emailed *NME* with this response: "Americans aren't planning to 'murder' more innocent civilians to secure oil contracts. Murdering innocent Iraqi civilians is the job of Saddam Hussein's military, as he proved when he used chemical and biological weapons on the Kurds. But there was no condemnation of this slaughter at the time from British recording artists. Nor did Massive Attack give a damn when thousands of Americans were killed on September 11, 2001."

Another fan asked if there were other motives behind 3-D's posting. "During the last war in the Gulf, Massive Attack had to change their name to Massive," wrote Burt Charles. "Is 3-D getting scared another Desert Storm will force another name change and then he'll have to scrap all the artwork on this new album?"

3-D confirmed that Massive Attack are still working on their long-awaited new album, the follow-up to 1998's 'Mezzanine'.

CORRECTION

Last week, *NME* reported in a news story about The Hives ('The Hives on hold?') that record label Epitaph is 51 per cent owned by Warner Brothers. In fact, Epitaph is a fully independent co... 100...

PATRICK FRASER/TOM SHEEHAN/HAMISH BROWN

Libertines in bust-up drama

FUTURE OF LONDON FOUR-PIECE IN JEOPARDY AS SINGER GOES AWOL

A fight between **Pete Doherty** and **Carl Barât** of **The Libertines** has prompted speculation that they may split before even releasing their debut album.

The Libertines played Scarborough's free H2O02 beach festival on Saturday, August 3 without singer and guitarist Pete Doherty. Fellow guitarist and singer Carl Barât was forced to learn his parts after Doherty went AWOL.

Their bust-up happened in the early hours of Saturday (August 3) in their London studio. Around 6am, things became heated. Pete punched Carl in the throat and he retaliated by kneeing his singer in the head. Following a few more blows, Pete disappeared.

The remaining three members headed to Scarborough without him. Barât announced from the stage that he'd had a fight with Doherty before launching into their Top 40 hit 'What A Waster'.

When *NME* contacted the band, a spokesperson assured us that Pete and Carl have now kissed and made up and that they are finishing mixing the album.

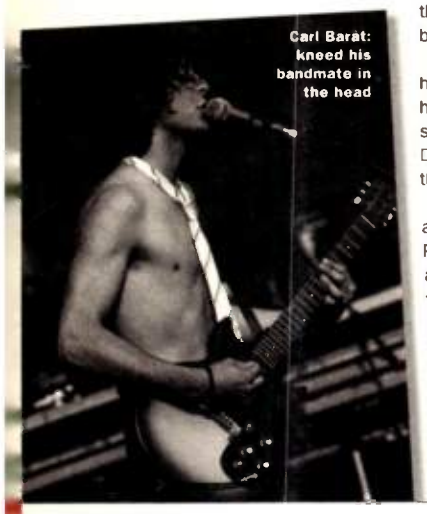
The band have assured fans that their appearances at the Reading and Leeds festivals will feature the full line-up.

"They showed good spirit to play the Scarborough gig as a three-piece," said the spokesperson. "But it won't happen again."

The Libertines release new single 'Up The Bracket'/ 'Boys In The Band' on September 30.

NME can also reveal The Libertines' autumn tour dates. They play Edinburgh Belle Angele (September 3), Aberdeen Lemon Tree (4), Middlesbrough Cornerhouse (5), Leicester Princess Charlotte (7), Stoke Sugarmill (9), York Fibbers (10), Northampton Soundhaus (11), Milton Keynes Zaks (12), Leeds Cockpit (13), Coventry Colleseum (14), Norwich Arts Centre (16), Southend Chinnerys (17) and Southampton Joiners (18), Oxford Zodiac (25) and Cambridge Boatrace (October 1). For tickets call the *NME* Ticketline on 0870 1 663 663. Calls are charged at national standard rate.

PHOTOGRAPHY: SARAH PHOTOGIRL



Carl Barât: kneed his bandmate in the head

Pete Doherty: punched his guitarist in the throat before going AWOL

See NME Tower gigs for free!

The **Electric Soft Parade**, **Ikara Colt**, **Minuteman** and **The Beatings** are playing *NME*-sponsored free gigs at Tower Records in London's Piccadilly this week. The gigs, also supported by Xfm, began on Monday with a show headlined by **The Kennedy Soundtrack**. The gigs kick off at 4.30pm on Tuesday and Friday and 5.30pm on Wednesday and Thursday. Headline bands take to the stage at 8.30pm.

Ikara Colt, The Beatings, **Little Hell**, **Goldenhour** and **My First Knife Fight** play at Tower on Tuesday (August 13). On Wednesday, you can see **The Crescent**, **Leaves**, **Kinesis** and **Dempsey**.

Then on Thursday, The Electric Soft Parade headline at 9.30pm, with Minuteman playing at 8.30pm. The gig begins at 5.30pm with **Mew**, **James Yorkston & The Athletes** and **Kid Galahad**.

The final gig on Friday, August 16 features **Goldrush** at 7.30pm, as well as **Longview**, **Kelmeister** and **Celtic Bones**. Check times with the store on the day.

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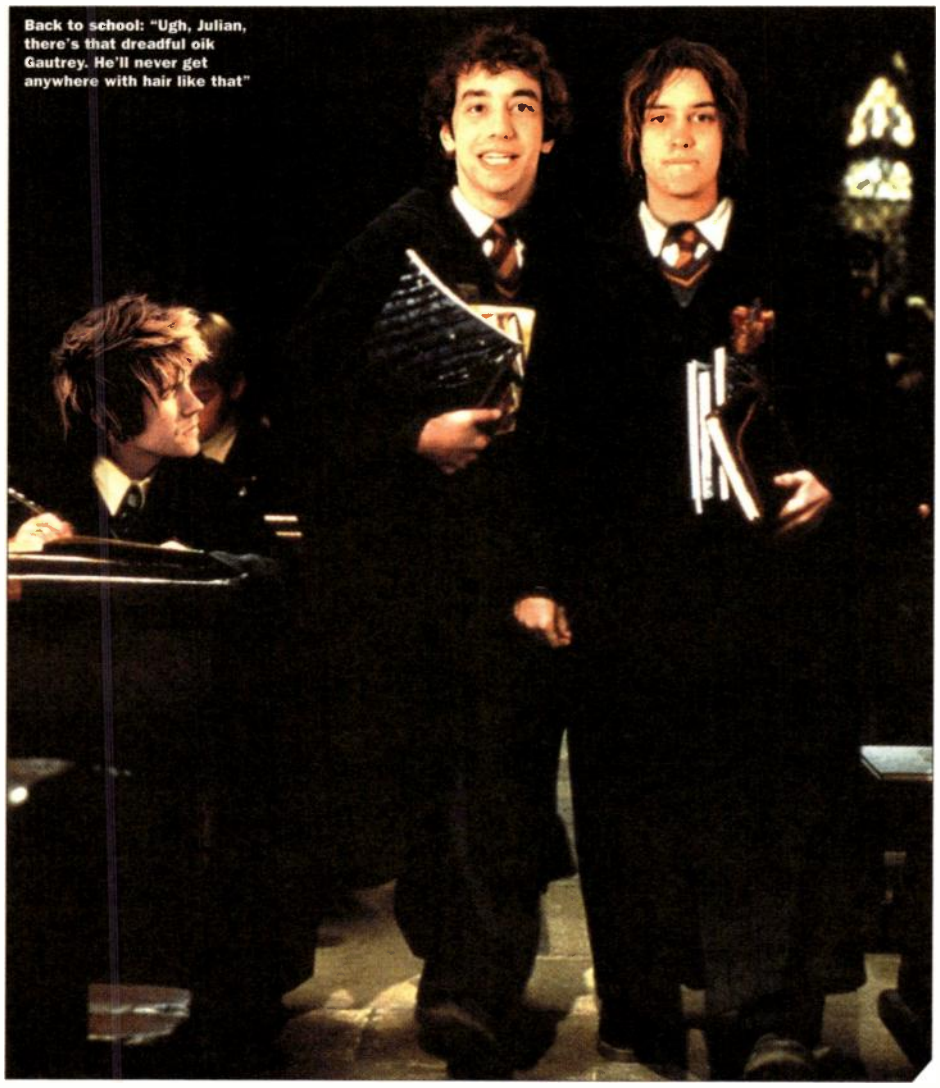


Back to school: "Ugh, Julian, there's that dreadful oik Gautrey. He'll never get anywhere with hair like that"

NME has discovered that there is an exclusive rock finishing school in, of all places, Switzerland!

It emerged last week during the course of separate *NME* interviews that **Julian Casablancas** and **Albert Hammond Jr** of **The Strokes** and **Ben Gautrey** of **The Cooper Temple Clause** were all educated at famous Swiss school Institut Le Rosey. Ben attended the school as a young child, while Julian and Albert were sent there in their teens.

Le Rosey is favoured by the super-rich in Europe, the Middle East and the US as a finishing school for their children. Established in 1880, it is the oldest private school in Switzerland. Basic fees are £10,000 a term, but there are additional costs for various extracurricular activities like skiing.

Speaking exclusively to *NME* last week, Julian Casablancas said of his days at Le Rosey: "It was a nice place. I have good memories and some less good ones. It was a school so ultimately how much fun could it be? There were a lot of loud Versace shirts."

Julian's time at the school involved 6am jogs in the snow.

Ben Gautrey told *NME*: "I was only there for a year and a half when I was about five or six, but my dad told me that The Strokes went to the same school as me. I remember it was quite a posh school because there weren't many English schools. That's probably why they couldn't afford it and they sent me back."

The school has two campuses, one situated in lakeside Rolle for the spring and autumn sessions and one in alpine Gstaad where the school spends the winter term.

Le Rosey claims that its directory of alumni is "rich with some of the great names of the 20th century", but these tend to be society people from Europe, rich Americans and those who married into European royalty.

John J Silvin, president of the International Association of Rosey Alumni, recently denied press reports that Osama bin Laden attended Le Rosey. Silvin added: "I would like to believe that had he been a Rosey student, the September 11 tragedies would never have occurred."

The school's code of conduct includes obligatory drug testing and warns that consumption of alcohol is a major offence. The dress code states that leather and denim jackets are forbidden, which may be a reason why Julian and Albert are now big fans of both.

"There were a lot of loud Versace shirts" Julian Casablancas on the school fashions

The school today: didn't realise Alex James was a pupil, too

Spector produces Starsailor tracks

Starsailor have recorded two tracks with legendary producer **Phil Spector**, which makes them the first act to work with him in almost 20 years.

The band spent a week with the recluse in a west London studio in mid-July. The sessions resulted in two brand new tracks, one called 'Silence Is Easy' and the other untitled. So intent were management on both sides on keeping the location a secret that Starsailor were not told which studio would be used until the recording began.

Starsailor's James Walsh told *NME* he was delighted with the results. "It was amazing being there with him," he said. "The songs sound great. It could not have gone better – it was just incredible."

He added that while discussions had been held with Spector about him producing the entire album – the follow-up to debut 'Love Is Here' – nothing had been settled yet. Walsh said the songs were a leap forward from those on 'Love Is Here'.

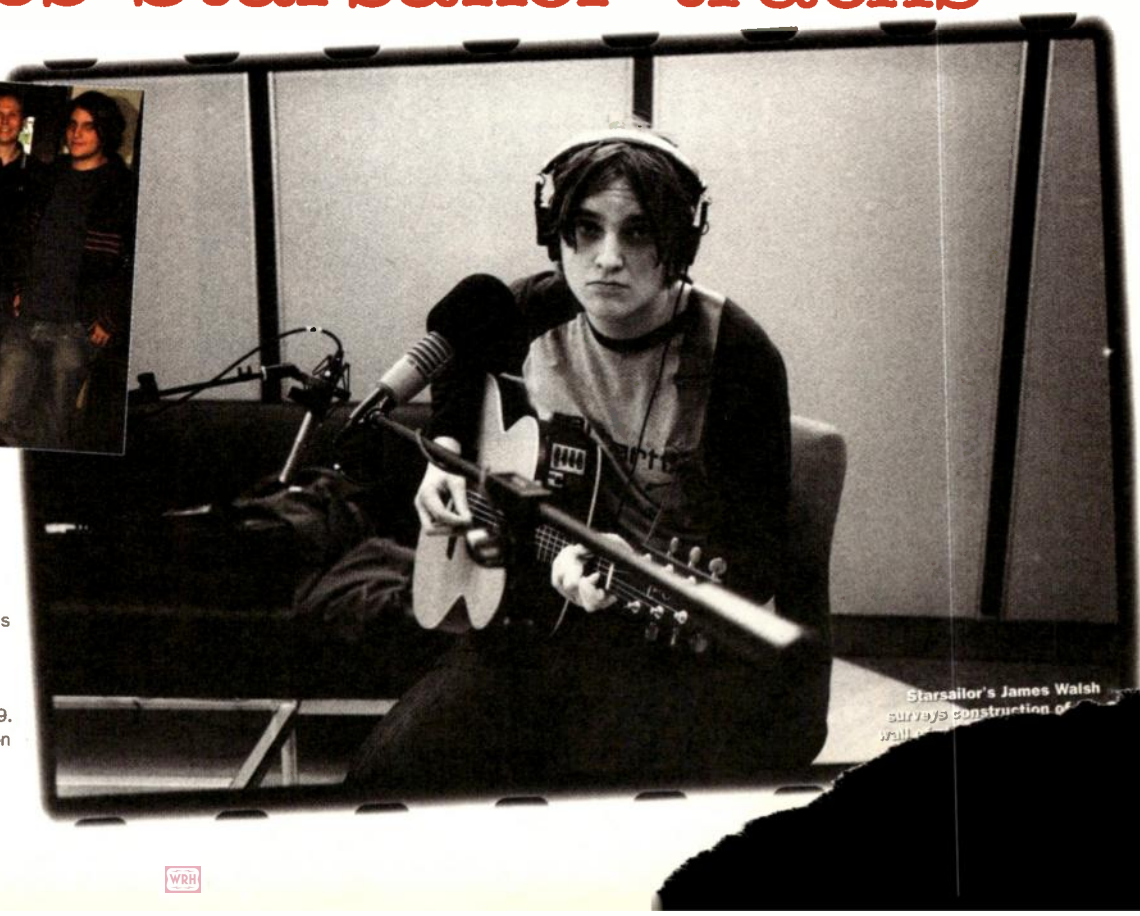
Starsailor first met Spector in January. He went along to their show at the Los Angeles Palace and declared himself a fan. He invited them to his castle in Los Angeles where they spent two hours in talks about him working on new Starsailor recordings.

Aside from occasional work with Yoko Ono and Eric Clapton, Spector last produced an album in 1980 – the Ramones' 'End Of The Century'.

Spector invented the 'wall of sound' production style that dominated '60s pop. He influenced a generation of bands including The Beatles and the Beach Boys. His techniques for getting the best out of his artists include, as John Lennon alleged, pulling a gun.

Meanwhile, Starsailor release a live DVD and video, *Love Is Here Live*, on September 9. It includes a live show recorded at the London Kentish Town Forum in November 2001.

Starsailor play V2002 on August 17-18.



Starsailor's James Walsh surveys construction of

PHOTOGRAPHY: PHIL SPECTOR/ANDY WILLSHER

Radiohead: log on to lyrics

FANS POST NEW SONG WORDS AS MORE NEW MATERIAL IS UNVEILED IN SPAIN

Radiohead fans are already poring over the words to the band's next album – and here's *NME*'s guide on how to find them.

Lyrics have been transcribed by fans from recordings taken from Radiohead's recent gigs in Spain and Portugal. The band have not discouraged fans from recording gigs and uploading MP3 files of the new songs on to fan sites. Guitarist Jonny Greenwood even commented on the sound quality after the first MP3s appeared.

The band have since unveiled more new songs. Their second gig at Teatro Kursaal in San Sebastian, Spain on July 31 included '2+2=5', which Thom Yorke said was "new, very new". It was described by fans as "very rock'n'roll" and similar to 'The Bends'.

On August 6 at the Palacio de Exposiciones y Congresos in Salamanca, Spain, Radiohead debuted 'Wicked Child', although fans say that it was not as well received as other new material. It includes the lyric *"I am a wicked child and I deserve to go to hell"*. During the encore, a fan threw her underwear onstage, and Thom Yorke took it offstage with him.

The tour ended last Wednesday with a third gig in Salamanca. Radiohead played five requests, including older unreleased songs 'Big Ideas' and 'Big Boots', plus a cover of 'The Thief' by '70s krautrock legends Can. They also played 'Fog', an unreleased song first performed two years ago.

Radiohead will now take a short break before recording their new album in LA next month. It is due for release next spring.

Talking to *NME*, Jonny Greenwood said: "We're going to LA to record the new album. No, it's not very Radiohead, but we recorded the last album in a cold northern Europe location because we thought it was us. It wasn't. So we'll try this."

Greenwood also confirmed that drummer Phil Selway will sing on some of the album.

Radiohead: go on, play one that we know

"We recorded the last album in a cold location because we thought it was us. It wasn't. So we'll try this" Jonny Greenwood on why the new album will be recorded in LA

STEP 1
Log on to fan site **www.ateaseweb.com**

STEP 2
Click on the gigography link in the Radiohead Live section

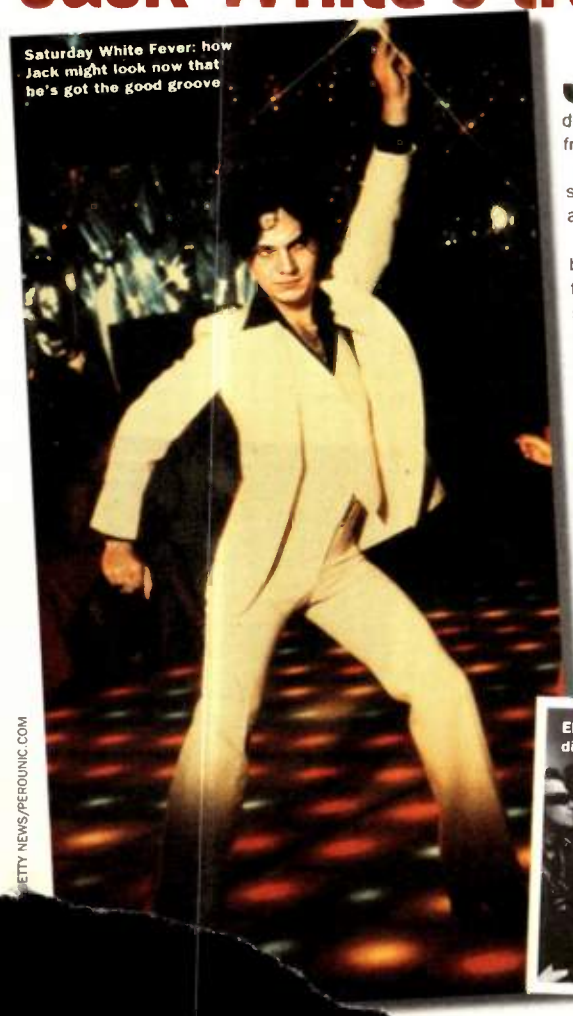
STEP 3
Select '2002' from the archive of Radiohead shows

STEP 4
Here you'll find a list of the band's recent European shows. Click on any of the gigs and a setlist will appear

STEP 5
Click on the title of a new song to read the lyrics. See below for the full list of new songs and when they were debuted.

July 22, Lisbon: 'There There', 'Scatterbrain', 'Up On The Ladder', 'We Suck Young Blood', 'I Will', 'Sail To The Moon', 'Myxomatosis', 'A Punch Up At A Wedding'
July 23, Lisbon: 'Wolf From The Door', 'Sit Down. Stand Up', 'Go To Sleep'
July 24, Lisbon: 'Where I End And You Begin'
July 31, San Sebastian: '2+2=5'
August 6, Salamanca: 'Wicked Child'

Jack White's trash disco



Saturday White Fever: how Jack might look now that he's got the good groove

GETTY NEWS/PEROUNIC.COM

Jack White has gone disco. The White Stripes frontman is set to appear on 'Danger – High Voltage', the forthcoming disco/trash/metal crossover hit-in-waiting from Detroit veterans **Electric Six**.

White sings backing vocals on the song, set for release through XL in late October, applying his distinctive high-pitched rasp.

The song was an underground hit for the band last year, picking up favourable mentions from the likes of Jarvis Cocker. But after signing to XL Recordings earlier this year, Electric Six re-recorded the single, inviting their long-time friend and Motor City associate White into the studio to add his touches.

The band, formerly called The Wildbunch, have also just completed work on their debut album. It was recorded in Ghetto Studios, Detroit, though will not see release before next year.

Electric Six will precede the single's release with four shows in the UK, in Manchester, Glasgow, Brighton and London during early October. Dates and venues were unconfirmed at press time. It is unclear at which shows Jack White will appear with his friends.

Electric Six: Detroit disco veterans

Date set for R Kelly sex trial

R Kelly made a brief appearance in a Chicago court on Wednesday (August 7) to face child pornography charges. Following a five-minute hearing, Cook County Judge Vincent Gaughan set the next hearing for September 20.

Kelly was greeted by upwards of 100 cheering fans as he left the courthouse.

The star faces 21 charges of child pornography. The charges stem from a videotape that is said to show the embattled star having sex with a 14-year-old girl. The 26-minute tape was sent anonymously to the *Chicago Sun-Times* in February and the paper turned it over to the police.

The tape allegedly depicts Kelly and the girl in a room engaged in various sex acts. There are seven prosecutable acts under Illinois child pornography laws, involving intercourse, oral sex, urination, masturbation, exhibition, fondling and other sexual contact. For each of these acts Kelly is charged with video-taping them, performing them and enticing a minor to participate in them.

In the dock: embattled R&B star, R Kelly

NME RADIO

What's hot and what's not

YOUR TOP TEN

1 **Pounding** Doves
2 **Envy** Ash
3 **Dead Leaves And The Dirty Ground** The White Stripes
4 **In My Place** Coldplay
5 **American English** Idlewild
6 **Better Man** Oasis
7 **Goodbye** The Coral
8 **Silent Sigh** Badly Drawn Boy
9 **The Modern Age** The Strokes
10 **No One Knows** Queens Of The Stone Age

KICKED OFF

Land Of A Million Drummers OutKast
Hi Voltage 3 Linkin Park
Alcoholic Starsailor

JUST ADDED

No One Knows Queens Of The Stone Age
Miss Black America Miss Black America
Positivity Suede

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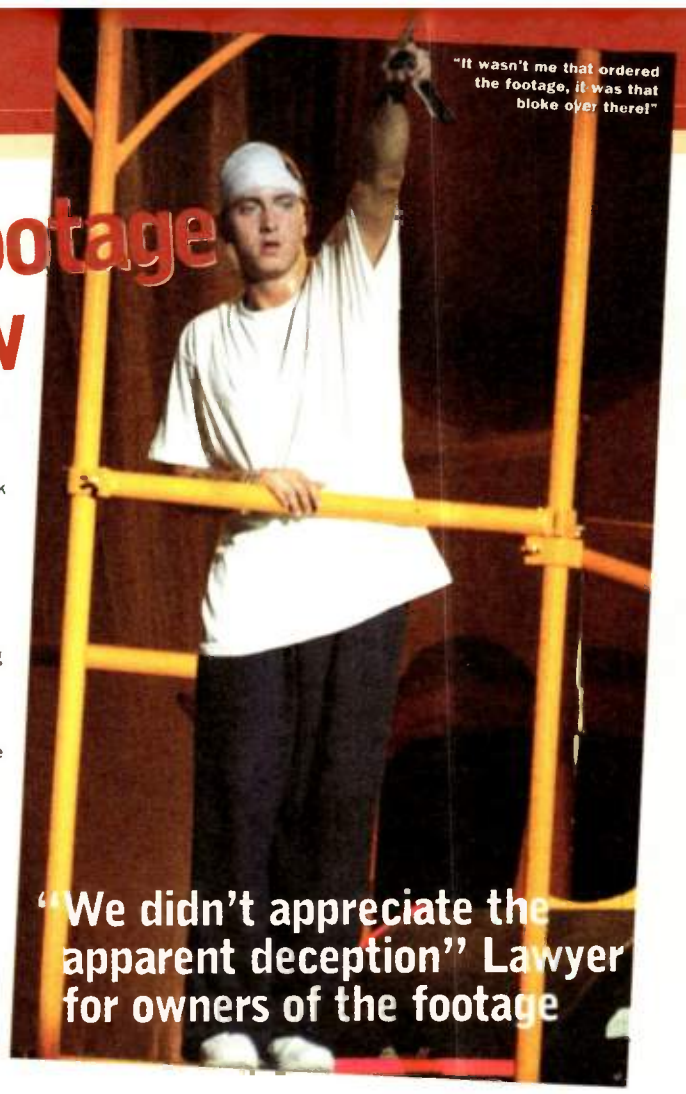
Eminem tour footage sparks legal row


"It wasn't me that ordered the footage, it was that bloke over there!"
"We didn't appreciate the apparent deception" Lawyer for owners of the footage

STAR USED A SUB-CONTRACTOR TO GET LICENCE TO BROADCAST FILM OF HIS DETRACTORS

Eminem was at the centre of a legal row last week regarding footage of US senators that he's showing on his Anger Management tour.

As reported previously in *NME* (August 3), Eminem has used his shows as a platform to strike back at his critics in government. Among the campaigners featured in the warm-up film for his shows are Lynne Cheney, wife of US vice-president Dick Cheney, who calls Eminem "despicable... horrible and a violent misogynist".

The clips were filmed by C-Span, a company which televises US Senate and House Of Representatives sessions. Last week, C-Span got in touch with Eminem to tell him he was using the footage illegally. After days of talks between lawyers, it became clear that a production company hired by Eminem had gained a licence, without explaining that it was for Eminem. It was decided to allow the footage to continue being used.

"We became aware last week that Eminem's touring show uses C-Span material to introduce the show," C-Span's lawyer Mark Millar told *NME*. "And we had no record of a licence. So we wrote them a letter to tell them to stop doing that. We got a letter back from Eminem's touring company attorney alleging that they did have a licence. In fact when we checked our records, they had had a sub-contractor called Switch Technologies who had come to us and filed a routine request for a licence without disclosing who their principal was and specifically what they were doing, so we gave them a licence.

"When we learned that was a sub-contractor for Eminem, we told them that we didn't appreciate the non-disclosure or the apparent deception."

Millar denied the approach to Eminem had been backed by any of the senators ridiculed, in a bid to strike back at the star.

"Oh no, this has nothing to do with any public figures," he said. "This has to do with C-Span's intellectual property rights."

He added that C-Span would have no problem licensing any more material to Eminem but, if he were to release a live recording of the tour, problems would arise because the original deal struck "dealt only with public performance".

In related news, Moby has said he is not bothered about Eminem having a go at him on the tour. During his show, Eminem murders a Moby lookalike onstage.

"Eminem dissing me? More than anything else I just think it's funny," he said. "Psychologically it's a little odd for him to hate me when we've never actually met.

"If I could say something to Eminem, I would say, if in ten or 15 years, when his daughter started dating, how would he feel if his daughter dated an abusive man, and when the police came to arrest his daughter's abusive boyfriend, if the boyfriend said, 'Yeah, well her father said it was OK'?"

WWWhat's on... NME.COM

SUEDE

We will be mostly spoiling you this week by offering a full-length download of the brand new **SUEDE** single. To nab your very own copy of the long-awaited 'Positivity' an entire month upfront of release all you need is a computer.
If you don't own a computer, what are you doing in the 21st century? Get yourself back to whatever godforsaken age you crawled from. Peasant.

DON'T FORGET...

Approaching like a runaway train down a very steep hill is the grand finale of the festival season, and what a finale this year. Last week's addition of the **MANICS** to the **V2002** bill suddenly makes proceedings that weekend utterly unmissable.
And the **CARLING WEEKEND** is always unmissable... you won't miss either if you're with us.

September return for Moz

Morrissey is back! The former Smiths frontman, recently voted *NME*'s most influential artist of all time, has confirmed two rare live shows at London's Royal Albert Hall.

The gigs, his first in three years in the UK, take place on September 17 and 18. The tour has fuelled speculation that he will release a comeback album.

Morrissey has also been searching for a new record deal, although rumours he had signed to Sanctuary Records seem so far unfounded.

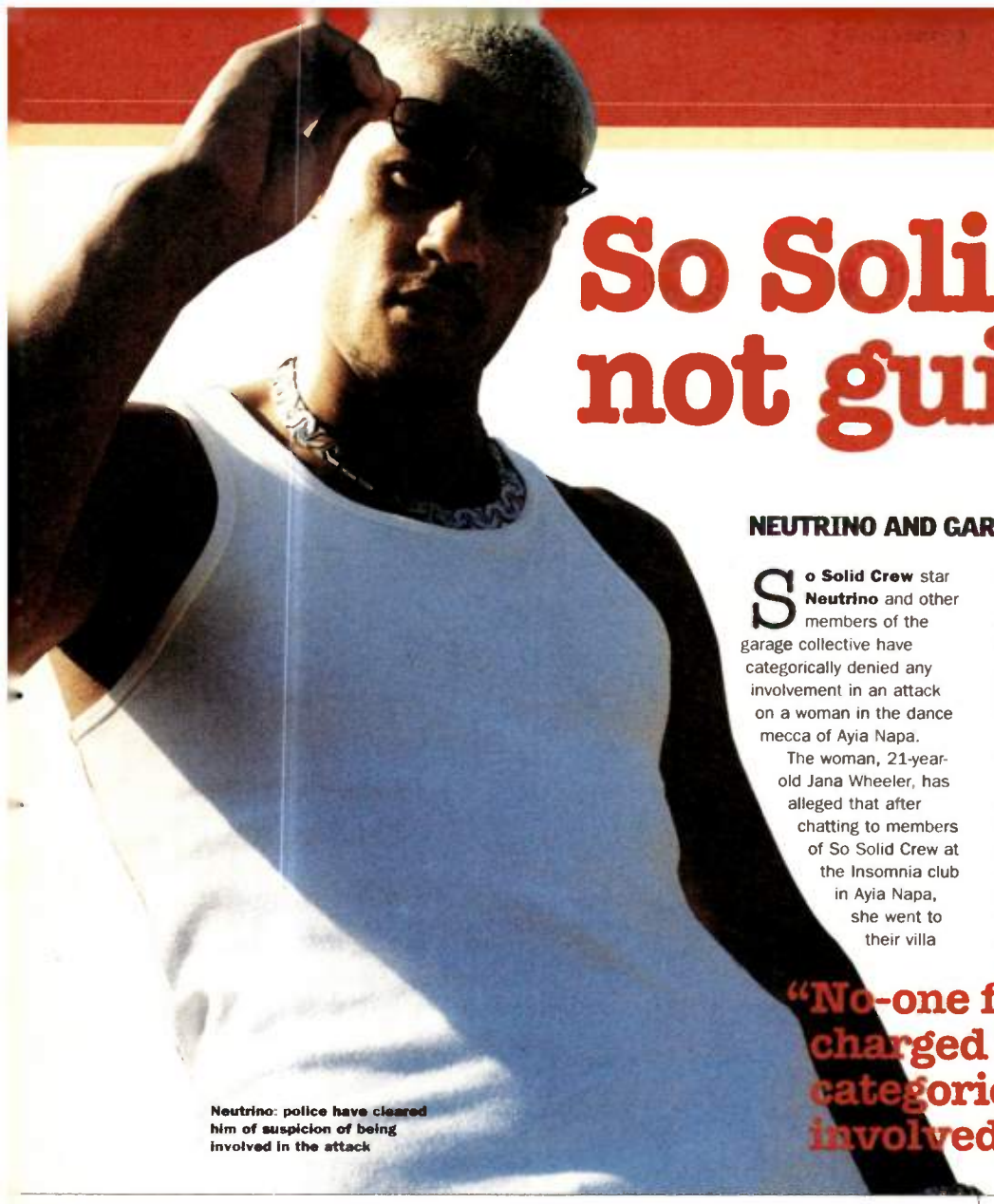
Morrissey has even been linked with The Strokes' UK label Rough Trade, the independent label The Smiths were originally signed to in the 1980s.

Guitarist Alain Whyte recently revealed that over two dozen songs had been written and that an album would be recorded in October, after the tour.

NME has also heard anecdotal evidence of Morrissey telling record company executives in LA that he is seeking a deal.

In one exchange, an A&R man asked if Morrissey had any demos. Morrissey replied sniffily: "Why don't you go down to Tower Records? They've got about 14."

PHOTOGRAPHY: ANDY WILLSHER/LFI



Neutrino: police have cleared him of suspicion of being involved in the attack

So Solid: 'We're not guilty'

NEUTRINO AND GARAGE CREW DENY AYIA NAPA ASSAULT STORY

So Solid Crew star **Neutrino** and other members of the garage collective have categorically denied any involvement in an attack on a woman in the dance mecca of Ayia Napa.

The woman, 21-year-old Jana Wheeler, has alleged that after chatting to members of So Solid Crew at the Insomnia club in Ayia Napa, she went to their villa with them and friends.

She claims to have been stripped from the waist down in one of the villa bedrooms, surrounded by seven men, asked to perform oral sex and punched twice when she tried to leave.

The Sun newspaper (August 6) ran a story in which Neutrino is named as one of those present by a friend of Wheeler's who attempted to rescue her after hearing her screams. However, a spokesperson for the garage star told *NME*: "Following the allegations made against him, the police have absolved Neutrino of any responsibility or any involvement in the incident.

"There is absolutely no truth in the story whatsoever," he added. "These allegations are completely false."

A spokesperson for So Solid Crew said: "There is no truth in it at all. No-one from So Solid Crew was charged with anything. They categorically deny being involved."

A local man, Alexis Melekkis, is said to have been charged with ABH for his part in the attack. If convicted, he faces up three years in jail.

"No-one from So Solid Crew was charged with anything. They categorically deny being involved" So Solid spokesperson

NEW RELEASES

AUGUST 19

Singles

Moby 'Extreme Ways' (Mute)
The Music 'Take The Long Road And Walk It' (Hut)

Albums

Liars 'They Threw Us In A Trench And Stuck A Monument On Top' (Blast First)
Leaves 'Breathe' (B-Unique)

AUGUST 26

Singles

Ash 'Envy' (Infectious)
Ms Dynamite 'Dy-Na-Mi-Tee' (Polydor)

Albums

Coldplay 'A Rush Of Blood To The Head' (Parlophone)
Queens Of The Stone Age 'Songs For The Deaf' (Interscope/Polydor)

SEPTEMBER 2

Singles

Appleton 'Fantasy' (Polydor)
The White Stripes 'Dead Leaves And The Dirty Ground' (XL)

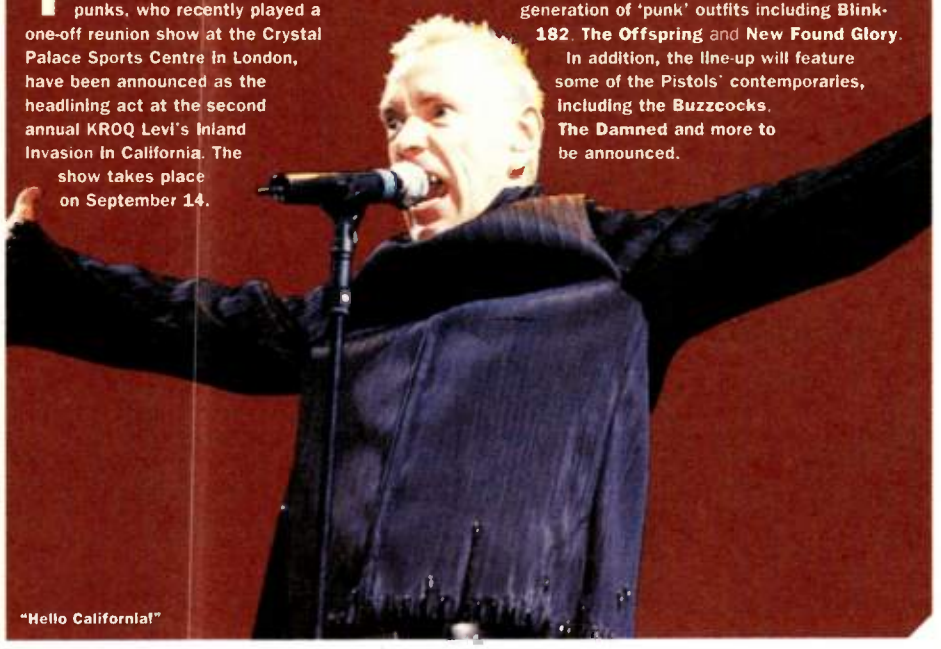
Albums

Asher D 'Why Me?' (Independiente)
Catatonia 'Greatest Hits' (WEA)
The Music 'The Music' (Hut)

Pistols make US return

The **Sex Pistols** are to play their first US show in six years. The reformed punks, who recently played a one-off reunion show at the Crystal Palace Sports Centre in London, have been announced as the headlining act at the second annual KROQ Levi's Inland Invasion in California. The show takes place on September 14.

The one-day festival, at the Blockbuster Pavilion, will also feature some of the newer generation of 'punk' outfits including **Blink-182**, **The Offspring** and **New Found Glory**. In addition, the line-up will feature some of the Pistols' contemporaries, including the **Buzzcocks**, **The Damned** and more to be announced.



"Hello California!"

BLING BLING! NME's Top Ten ringtones

1 (2) **In My Place** Coldplay (7243)
2 (3) **Goodbye** The Coral (7412)
3 (1) **Pounding** Doves (7085)
4 (6) **Sweetness** [illegible] Fat World (7024)
6 (5) **Get Free** The Vines (7097)
7 (–) **Do You Realize??** The Flaming Lips (7457)
8 (4) **Stop Crying Your Heart Out** Oasis (6701)
9 (7) **What A Waster** The Libertines (7035)
10 (8) **My Friends Over You** New Found Glory (7356)

PICK FROM HUNDREDS MORE AT *HTTP://NME.RINGTONES.CO.UK* BUY YOUR OWN RINGTONES BY CALLING 0906 736 2200 (£1 PER MINUTE. CALLS SHOULD NOT LAST MORE THAN TWO MINUTES). CHECK *NME.COM* FOR COMPATIBILITY

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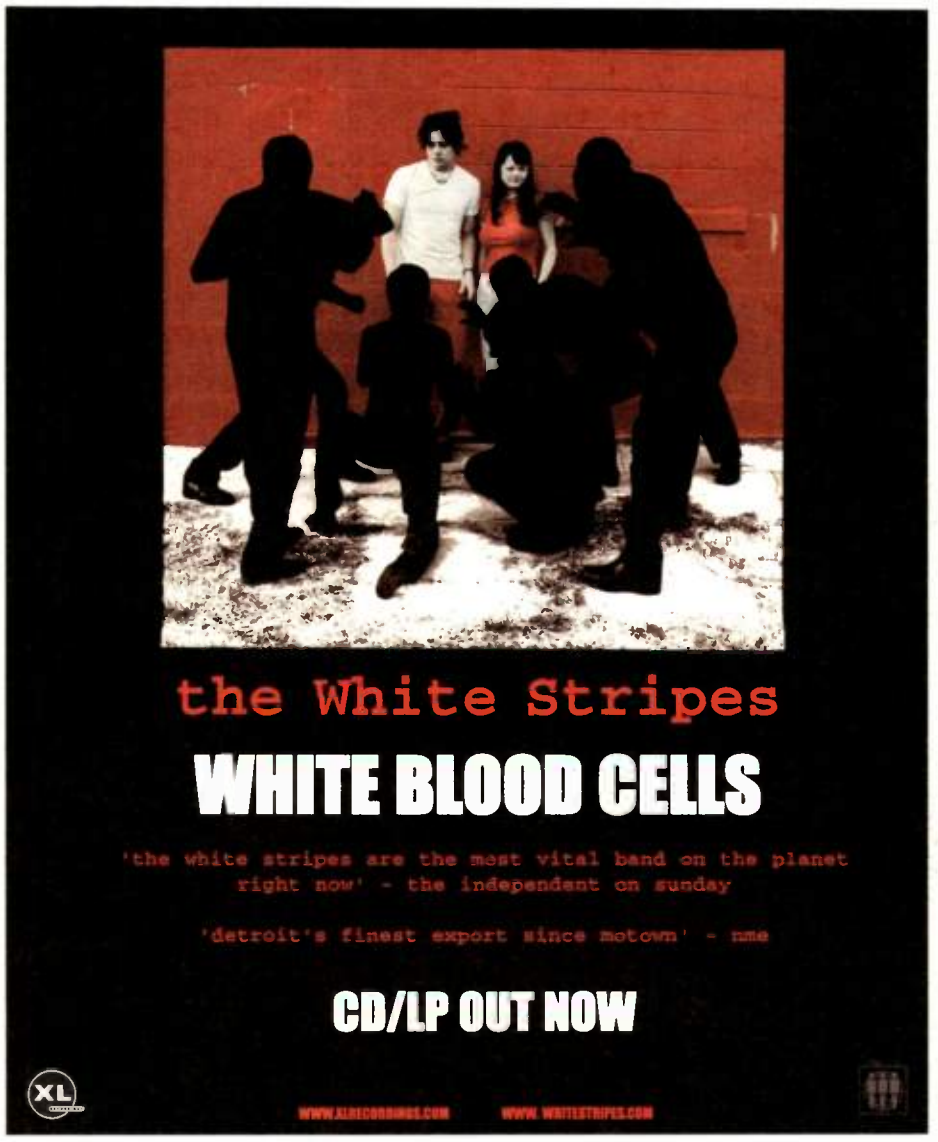
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PLUS ONES

News from **Benicassim**, where the scantily-clad beauties of the backstage area were joined around the pool by none other than **BRMC**'s **Nick Jago** clad entirely in black save for his calves – the little lamb had rolled his trousers up for a bit of paddling. Reports of knotted hankies on heads are yet to be confirmed... ● Also at Benicassim, a very important **Suede** press conference ground to a halt when one member of the press asked **Brett** for his predictions concerning Ipswich in the UEFA Cup... ● According to the *New York Post*, **Alanis Morissette** should start reading her letters properly. **Alicia Silverstone** recently wrote to the dreary popstrel, but "I never heard back... Alanis must have lumped me in with her fans." Bringing the running total to four... ● "I bumped into **James Dean Bradfield** from the **Manics**," exclaims one *NME* reader. "It was last Friday, August 2, right outside Paddington Station. He was very nice to me, I asked him for an autograph and he blessed my band's name. No wonder – we're called Santacruz :o)" Of course! No wonder. Let's hope the ex-members of Santa Cruz don't mind, eh?... ● From our Manchester correspondent: "Last night at Night & Day *(dead sleazy Manc bar full of drunks and bohos)* **John Simm**'s band **Magic Alex** were playing. As well as the usual suspects (**Mani**) there was that **Lisa Faulkner**, but also who should walk in but **Mel B**... Is she sizing up the next Hollywood-bound Brit Pack actor now she's on her uppers?"... ● **Usher** and **'NSync**'s **Joey Fatone** threw themselves into a dance-off at a **Boyz II Men** party last week. In what has become a recurrent theme with such events, *NME*'s invitation was lost in the post... ● An *NME.COM* staffer spotted **Graham Coxon** twice in one day during a trip to Camden last week. "Then again," he mused, "I suppose he lives there. Still, Graham Coxon, eh?"...

EYEWITNESS!

Subject: Bobby Gillespie dancing a little dance, then leaning against a lamp-post and pretending he has not been dancing dances be they little or otherwise, then having a very small woman making a lunge for his penis while floating in the air. Every day's a wacky day in the Scream! **Location:** London Highbury Fields **Date:** July 30 **Time:** 11am **Occasion:** It would have to be a party to celebrate the huge commercial success of Primal Scream's recent comeback single, 'Miss Lucifer' **Other comments:** Nice T-shirt

misti blu
amillionsons
"THIS IS THE STUFF THAT SUMMER SNOGS ARE MADE OF" SLEAZENATION
"A SONG OF HEARTFELT BEAUTY" DJ
"A STUNNING DROP OF LIQUID SUNSHINE" JOCKEY SLUT
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CUT-OUT-AND-KEEP FOUR-POINT IBIZA MINI ROUND-UP GOSSIP SPECIAL

1 While larging it* on the White Isle last week, *NME* witnessed the c—ish sight of **Jamiroquai** going absolutely spastic at Manumission. Not unusual in itself, but leaping on and off a podium in a full Red Indian head-dress takes the biscuit. From the look of him, probably a biscuit of the disco variety, too.

2 DJs who did well to ignore the buffoon included **Lottie**, **Seb Fontaine**, **Sacha**, **Rob Da Bank** (who invaded the stage several times during **Tom Middleton**'s set), **Annie Nightingale**, **Sara Cox**, **Judge Jules** and **Pete Tong**.

3 We also saw **Andy Bell**, out of **Erasure** rather than Oasis (and Hurricane #1 and Ride), in a restaurant. Not sure why he was there.

4 Then on the way home we shared a bus between the terminal and the plane with **Neutrino**, who spent a long time moaning about his shite hotel. **Oxide**, the Art Garfunkel of UK garage, sat happily in the luggage rack.

*Large as defined by the *NME* patented Weights & Pop Measures Scale of Largeness

WIN TEN PAIRS OF TICKETS TO GIG ON THE GREEN

THE STROKES are only going to be playing one gig in Scotland this year and that's at Glasgow's **GIG ON THE GREEN**. The festival on Saturday, August 24 and Sunday, August 25 has got one of the best line-ups of the summer including **PRODIGY**, **THE VINES**, **THE WHITE STRIPES**, **SLIPKNOT** and **PULP**.

NME has got ten pairs of tickets to give away. Simply answer the following question:

Who is headlining Stage 2 on Saturday night at Gig On The Green?

Send your entries to 'Gig On The Green Competition', *NME*, 25th Floor, King's Reach Tower, Stamford Street, London, SE1 9LS.

Usual rules apply and the closing date is Monday, August 19. Tickets are available from the hotline 0870 90 33 444, and via *www.gigonthegreen.com*. Day tickets are £35 and weekend tickets are £65 plus booking fee.

GIG ON THE GREEN

VERBAL ABUSE

"IT WAS ANOTHER WORLD BACK THEN, THEY WERE MENTAL. YOU COULDN'T REALLY SEE COLDPLAY GETTING UP TO THAT SORT OF THING"
Mani on the debauched days of Led Zeppelin

"I WAS TOLD THAT IF YOU GOT IN THE BATHTUB WITH JEANS ON, THEY'D SHRINK. I DIDN'T HAVE ELEPHANTIASIS. THERE WAS NOTHING WRONG WITH MY GENITALS AT ALL"
Robert Plant on the debauched days of Led Zeppelin

"I HAVE TO SEE THE TAJ MAHAL BEFORE I DIE. AND THEN NEPAL, JUST FOR THE SPIRITUALNESS OF IT ALL"
Noel Gallagher gets deep, man

"IT HAS ALL THE INGREDIENTS FOR A GOOD OPERA: PASSION, HEROISM, LOVE AND DEATH"
Pavarotti is [illegible] latest

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On

TOMORROW'S STARS TODAY

Edited by Kitty Empire

International noise conspirators: Interpol (clockwise from top left) Paul, Daniel, Carlos and Samuel

INTERPOL

Shadowy, impeccably dressed New Yorkers

Four men wander into the flyblown bar of the Columbia Hotel, west London, dark of suit and furrowed of brow. With tea, mineral water and Bloody Marys on the table, they get down to the job in hand – discussing the films of Peter Greenaway and Ingmar Bergman; the books of Kafka and Dostoyevsky; The Cure and The Clientele; obsession, insecurity and, of course, their own excellent music. This is Interpol. Did somebody order gloom service?

Interpol are the latest greatest new band to come out of New York. But while their peers are all about getting punked up and partying, Interpol are a more shadowy proposition. Their fine debut album 'Turn On The Bright Lights' draws on the clanging guitars and drizzly atmospherics of early-'80s post-punks like Joy Division, but imbues them with subtle warmth. As for the lyrics, Interpol don't want to discuss them, but there's a line in 'NYC' about the subway being *"a porno"*. Does that mean singer and lyricist Paul Banks gets sexually aroused on public transport?

"Erm, no," he mutters, "but that's a perfectly viable interpretation of the lyrics."

Interpol arguably owe their existence to a pair of boots – the stitchless, 16-hole DMs bassist Carlos H was wearing that prompted guitarist Daniel Kessler to approach him when both were studying at New York University in 1997.

"Maybe that's a frivolous thing," muses Daniel, "but in a sea of students that you just look at and think 'I have nothing in common with you', it's worthwhile going on clothes as much as anything else."

Daniel met Paul in France on a NYU-sponsored "travel abroad type thing", then drummer Samuel Fogarino completed the line-up in 2000. Samuel isn't just the drummer, either: his vintage clothes shop Pagan's Closet supplies Interpol with much of their distinctive look (or as he puts it, "I do accessorise the fellows every now and again").

Interpol have spent the last two years trying to get a deal (they signed to Matador last autumn), putting out a single on Chemikal Underground in 2000, recording their album and a Peel session last year and touring "select dates here and there". Their worst gig was in Philadelphia, where "it was 90 degree heat with no air conditioning and if you wanted a drink you had to stand by the bar"; their best at Le Route Du Rock festival in France, where the audience were "giving their all". So the French get it, but the Yanks aren't sure. Give them time: soon, Interpol will become a truly international experience.

Alex Needham

CARLING WEEKEND LEEDS

CARLING WEEKEND READING

INTERPOL WILL BE APPEARING AT THE READING/LEEDS FESTIVAL (AUGUST 23-25). FOR TICKETS CALL THE

TURN ONS

What's on the NME stereo

1 **LP sampler** The Datsuns (V2)
2 **A Hundred Days Off** Underworld (JBO)
3 **Danger! High Voltage!** Electric Six (XL)
4 **Buy It In Bottles** Richard Ashcroft (Hut)
5 **Big Sur** The Thrills (demo)
6 **Silver Screen Shower Scene (Jacques Lu Cont Thin White Duke Mix)** Felix Da Housecat (City Rockers)
7 **Lost Horizons (LP)** Lemon Jelly (XL)
8 **Hayling** FC Kahuna (City Rockers)
9 **Eternal Youth (LP)** Future Bible Heroes (Circus)
10 **Oh Boy** Cam'ron (Roc-A-Fella)

Richard Ashcroft: raise a glass, he's back

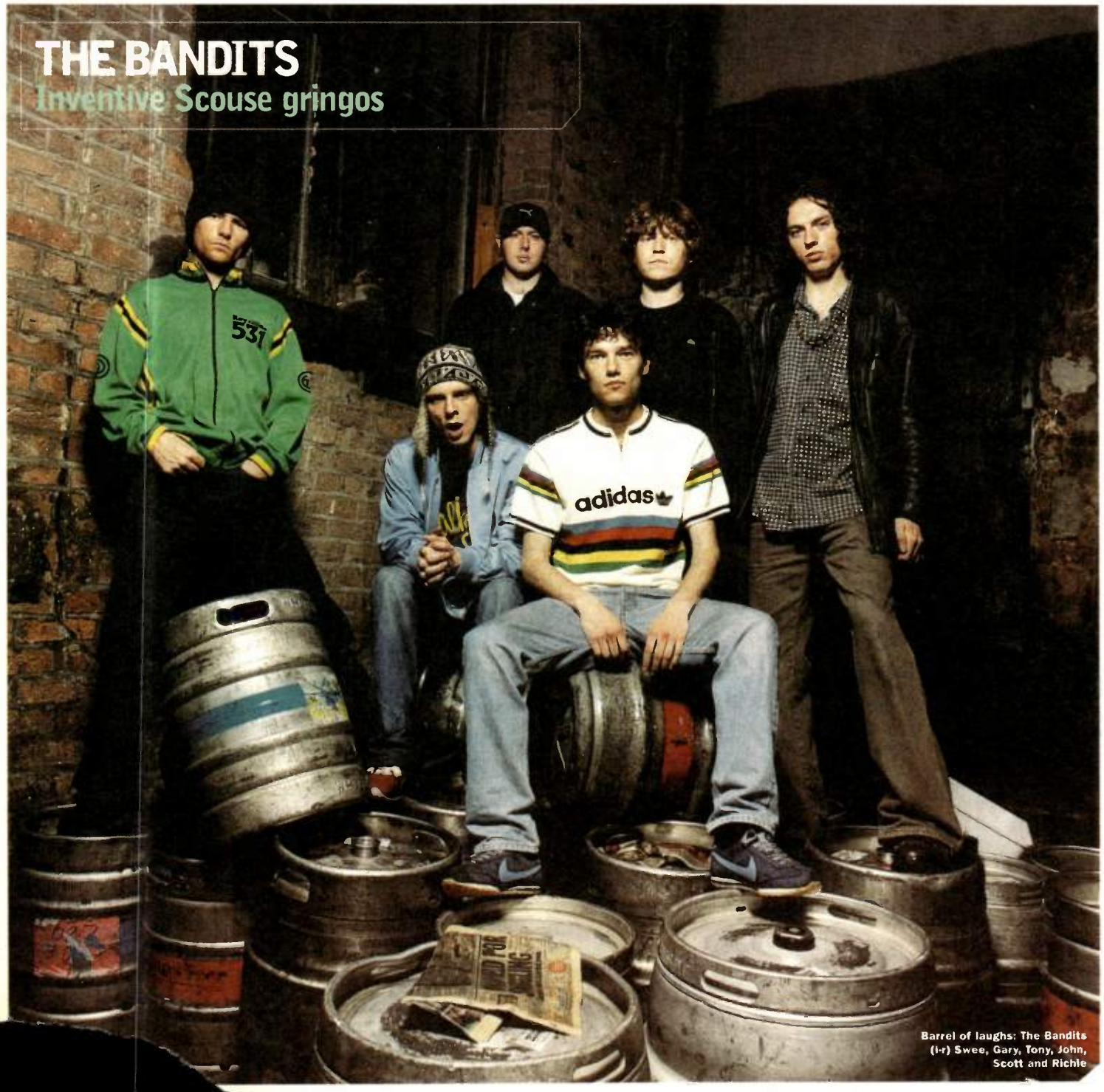
ON THE UP

Tompaulin attempt to shake off the Belle & Sebastian comparisons by getting Jim Reid and Ben Lurie to produce their new single 'Give Me A Riot In The Summertime', out on Monday... ■ Perhaps less riotous is the news that modern girl group **Misty Dixon** release their new single on the same day and it's a pumped-up take on the theme from '70s sitcom *Butterflies*... ■ The heavy metal histrionics of **The Darkness** hit London EC1 On The Rocks (August 15) and Cardiff Barfly (17). Studded wristbands at the ready... ■ **Death Cab For Cutie** celebrate their new Fierce Panda album, the splendidly titled 'We Have The Facts And We're Voting Yes', by touring 'til the end of August. They play Bath Moles on August 17, visiting Northampton, Sheffield, Manchester and London and winding up at the Reading and Leeds Festivals... ■ London quartet **Serafin** release their second EP, 'One More Way', on Monday. Never mind the fact they're playing Reading and Leeds, what you really need to know is their drummer is called Ronnie Growler...

Riotous assembly: Tompaulin

THE BANDITS

Inventive Scouse gringos



Barrel of laughs: The Bandits (l-r) Swee, Gary, Tony, John, Scott and Richie

HAMISH BROWN/ROGER SARGENT/ANDY FALLON

The smart money said that The Coral were a one-off – a magical aberration of the Liverpudlian music scene. Now, however, there's a new band in town. Meet The Bandits: six poncho-clad desperados who have arrived with all the explosive scope of their Merseyside brethren and the grim portent of a gathering dust-storm. Their fantastic, mariachi-tinged debut single 'The Warning' sounds like The La's born under a bad sign, envisaging a nightmarish Liverpool where thunderclouds gather, the Mersey runs blood-red, and death stalks the pavements.

"Yeah, it's about the fear," asserts The Bandits' mop-headed frontman John Robinson. "There's a hurricane coming – and you've got to hide in your bunkers and watch *The Simpsons* until it blows over."

The 21-year-old Robinson finds lyrical inspiration by reading books about volcanoes, listens to Captain Beefheart and "too much reggae", and claims that he buys jazz records on the strength of the sleeve alone: "Sometimes it's just buying a record because it looks boss – picking up something out of the rack and going, 'Look at the moustache on him!' It's all about being a lover of music, at the end of the day, though."

While The Bandits have been kicking around the practice rooms of Liverpool for two years, it's been a mere four months since the band's fluctuating line-up – that's Robinson, guitarists Gary Murphy and Richie Taylor, bassist Scott Dulson, organist Tony Dunn, and drummer Dave Sweeny – has finally settled.

"We've got this real immense sound now," says Robinson. "This real wall of noise."

Despite their relative youth, The Bandits have played a pivotal role in the Liverpool rock renaissance. For the last year, they've promoted The Bandwagon, a monthly gig showcase at the Zanzibar that's hosted recent shows for local groups like The Coral, The Zutons, and The Crescent.

"Last time The Coral were down to play, by the end of 'Get Up Stand Up', there was about 14 of us up onstage," recalls Robinson. "I was playing the kazoo."

How about that for camaraderie? Cancel the pistols at dawn, hombre – The Bandits are here and they reckon this town is big enough for any number of anarchic musical upstarts.

Louis Pattison

'The Warning' is out on Centro Del Bianco September 2 – hear it now on *NME.COM*. The Bandits play the *NME* Bring It On night at the Bristol Louisiana on August 22

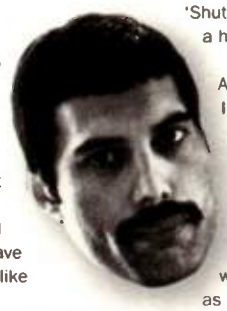
Thrills

It's meant to be funny

Edited by David Stubbs. Contributor: Andy Dawson

IT'S... EMMA!

Britain's brightest voice of youth with her very own column!



I've just read the nominations for the Mercury Music Prize. I haven't heard of any of them, except David Bowie, but they're obviously all really amazing to have got this far. I really like their records.

Did you know the Mercury Music Prize is named after Freddie Mercury, who used to be lead singer of Queen until Ben Elton took over from him?

I'd like one of the girls to win, the same as in *Big Brother* (why don't they call it *Big Sister*?) because girls are mostly nearly as good as boys, especially among the youth of today.

It should be an amazing awards ceremony – whoever the lucky artists are who get to shake hands with Mr Freddie Mercury as he presents them with the award!

Speaking of Freddie, congratulations to Mr Alan Duncan Smith, leader of the Conservative Party for "coming out" as gay. He's really shown that he understands young people of today are also the young people of tomorrow.

Now it's your turn, Mr Blair. How about it? Your Dad, Lionel 'Shut that door!' Blair would be a happy man!

As a young person of today, I was disgusted to read the comments of Johnny Rotten of the Sex Pistols, concerning the Queen and David Beckham.

Who are the Sex Pistols anyway? Perhaps when they've been around as long as David Beckham has, they'll be entitled to criticise. Perhaps when Johnny Rotten's scored a hat-trick for England like David Beckham did in their 5-1 win against Germany in last year's World Cup Final, we'll listen to what he has to say.

As for the Queen, I think the British electorate have had their say in voting for her time and again. I voted for her only last year in a *Sun* poll as my Favourite Grandmother. (I put my Nan down as my second favourite). I think it's amazing that you can vote in general elections through national newspapers. Hooray for *The Sun* for helping stop youth apathy!

When it comes to the Royal Family the Republicans don't know what they're talking about. After all, they voted George Bush into power in America so what do they know?

Finally, I'm really looking forward to this year's Reading Festival. I think Michael Eavis has done another great job in getting lots of really amazing bands together, the sort the young people of today like to listen to.

Of course, there are some daft people who think it's some sort of festival for bookworms – that everybody goes down there and reads, and everything. That's what I always thought, until someone explained to me in 1999 and then again in 2001 that it's the good kind of Reading they're on about, not the boring kind.

So I'll be leaving behind all my books and magazines this time as I wend my way to Glastonbury for this year's Reading – not reading! – festival! See you down at the front!

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ASSORTED wires from the inside of assorted thrift-free symbulisers, conbalanced power-pods, mookanuts, and a fourth generation jellbender. I will also throw in some scorched wires from the inside of a completely fucked vacuum cleaner (model circa 1976). Will accept £800 or a drawing of the fabled Strambapulator XDE6 (Dutch model). Email *wesley@bowdown tothehornmaster.co.uk*

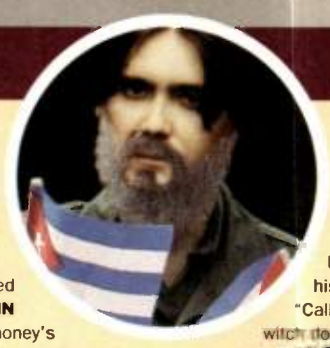
WANTED

DEFUNCT Ataki Sequenator. Not the v.3.87 model (the one that came drenched in cold chicken fat). Will pay cash or consider interesting trades (except those involving chicken fat). Write to *Thrills* Box 5/5/73

Lost Lost Lost

Defunct Kroll Thimless Strambapulator (Dutch model). Useless to whoever finds it, sentimental value only. There's no incriminating DNA whatsoever on its outer casing so don't even bother looking for it, pigs. If found, email *hal@2001AD.org*

EYESPIED!



NATALIE IMBRUGLIA looking bored as an effete male friend tried on chest wigs in Milan... ● **NICKY WIRE** trying out his new Fidel Castro look, beard and all, while inflating his bicycle tyres at a local service station... ● **SIR PAUL MCCARTNEY**, looking visibly shaken as a group of glued-up cub scouts chanted "Where's your wife, where's your wife?" at him as he waited at a veggie hotdog van... ● A visibly-refreshed **SHANIA TWAIN** covering Mudhoney's proto-grunge classic 'Touch Me I'm Sick' at her aunt's 80th birthday party... ● **STING** in London's busy West End, hollering into his mobile phone, "Call yourself a witch doctor? M... freakin... with d...

PHOTOGRAPHY: KEVIN WESTENBERG/MARTYN GOODACRE/BIGPICTURESPHOTO.COM/LFI/PA

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WRH

V2002: YOUR GUIDE

Catching the best bands, and avoiding the crap in Chelmsford and Stafford this weekend

Chelmsford: Saturday, August 17
Stafford: Sunday, August 18

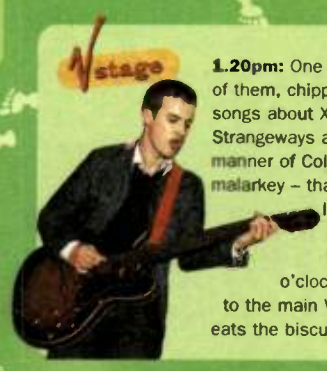
NME STAGE

9am: Ah V, the festival for the more discerning and refined music lover – for punters that picnic. So draw up early in your Winnebago and spend the morning taking iced tea in the gazebo with your frightfully interesting new neighbours from Liverpool. A delightful platter of jammy scones for elevenses should set you up nicely for the luscious lullabies of **LEAVES**, opening the *NME* Stage, who make perfect music to accompany scaling the north face of the Matterhorn in 1875.

NME STAGE

2.20pm: Back to the *NME* Stage for **ATHLETE**, a band cowering gorgeously in the Top 40 undergrowth wondering whether NAM is over yet.

3.05pm: Stick around for British rock baldies **HALO** and their mighty Muse-gone-metal mewlings.

V stage

1.20pm: One of you, five of them, chipper old pop songs about Xanadu and Strangeways and all manner of Coleridgian malarkey – that sounds like **MULL HISTORICAL SOCIETY** o'clock! Last one to the main V Stage eats the biscuit!

V stage

4.35pm: And then, if recent single 'Never Done Nothing Like That Before' is anything to go by, **SUPERGRASS** unveil their sensational new No Name direction on the V Stage. Possibly naked. You are advised not to bring any easily aroused dogs.

JJB ARENA

4.20pm: Time to follow the mighty trail of the comeback kings to the JJB Puma Buy Trainers Buy Trainers Arena. Over five long and arduous years at the negotiation table, representatives from the warring states of **MCALMONT & BUTLER** have wrangled a ceasefire. There will either be lovely swooping melody or the hacking off of knackers with corkscrews.

NME STAGE

5pm: Return to the *NME* Stage to try to fathom how **SIGUR ROS** are so popular in America. Perhaps it's because their will-o'-the-wisp Icelandic guitar drizzle is the sound of an acne-ravaged skate-dweeb from Cousinfelch, Idaho whining *"I hate my MOWM!"*, only slowed down to 0.000001bpm.

8pm: Hang about to worship at the gnarled but nefarious Church Of **IAN BROWN**, then face a dilemma never before seen at V. Three decent headliners. Best catch a bit of all three, so start off with the **MANIC STREET PREACHERS**' initial riot blast on the *NME* Stage...

JJB ARENA

10pm: ...then slope off to the Puma Warehou... sorry, Arena by which time **BADLY DRAWN BOY** will have finished his introductory half-hour mumble and be strumbling off into his magical musical soup kitchen...

V stage

10.30pm: ...and round off the evening with **THE CHEMICAL BROTHERS** and 'The Private Psychedelic Wheel' on the V Stage and a sound thrashing of the bongos in the Virgin Mobile Red Light Club with the Grand Central Sound System. But for Christ's sake don't ask anyone for drugs or you'll be cuffed to a radiator in Chelmsford nick 'til Tuesday week.

Chelmsford: Sunday, August 18
Stafford: Saturday, August 17

NME STAGE

1.15pm: Counting Crows? Beverley Knight? Long lie-in? Keep your trailer shades drawn to the world until on the *NME* Stage **THE CRESCENT** do their rather-marvellous-actually impression of The Seahorses rising from the grave.

2pm: If you're in Chelmsford, stick around for **PHANTOM PLANET**, who sound like Elvis Costello on PCP and look like underwear models from Planet Phwooar. If you're in Staffordshire, however, you can probably just go to see **ELVIS COSTELLO**, who sounds like Elvis Costello on prescription vitamins and looks like a really old version of Elvis Costello.

JJB ARENA

4.20pm: NER-NUR! **SUGABABES**, who bear no resemblance to Elvis Costello at all (except Keisha). They're also the best pop group in the history of embarrassed shuffling on *Top Of The Pops*, and that includes Bananarama. They will rock you to a squelchy pulp.

NME STAGE

4.45pm: It is now *NME*'s duty to recommend you see the best British group of the year – aka Liverpool's **THE CORAL**. Expect the weird sound of Russian Cossack music and, er, The Muppets.

JJB ARENA

5.25pm: Well, see about five minutes of The Coral, then race over to the Puma Arena for a dose of whale-tickling dance courtesy of **ROYKSOPP**.

NME STAGE

5.45pm: Indiegeddon! For the next two-and-a-half hours the *NME* Stage will be rocked to its raggedy bottom by the very greatest of moody rock wonderment. First up, **ELBOW** shimmer like a hot water bottle full of glow-worms exploding (or something)...

6.40pm: ...then **IDLEWILD**... oh, you know about Idlewild...

8pm: ...and finally **DOVES** play what must surely be their last ever non-headline festival slot. Stand on your camp-stool.

V stage

8.15pm: If at any point today anyone asks you, "Could you point me in the direction of the main stage?" grab them and scream in their face: "THERE IS NO MAIN STAGE TODAY! IT DOES NOT EXIST! NO MAIN STAGE DO YOU HEAR ME?!" Remember: THERE IS NO MAIN STAGE TODAY and never for a second, feel inclined to go searching for it. The one exception is for **PRIMAL SCREAM** who will be tearing shreds out of their stupendous new 'Evil Heat' album somewhere onsite at this time. If you run you can catch the last half-hour.

9.30pm: None of yesterday's spoilt-for-headliners business today: you can either stay put for **STEREOPHONICS** on the m**n st*ge or search the *NME* Stage for what remains of your head with **BASEMENT JAXX**. Then it's back in the Winnebago, rev the fucker into the red and hit the road. Next stop, Re...

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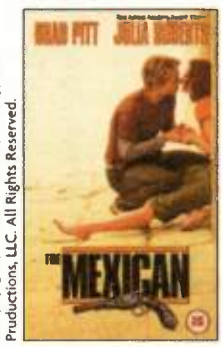

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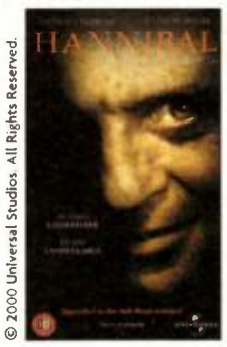

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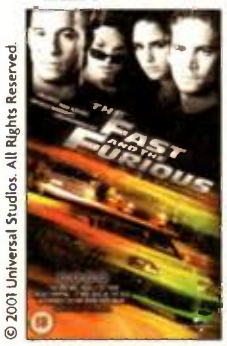

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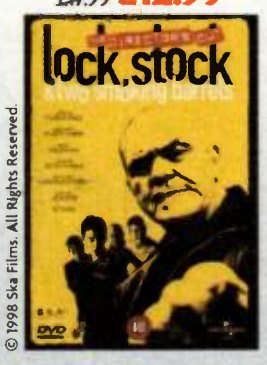

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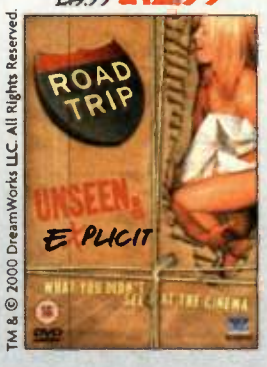

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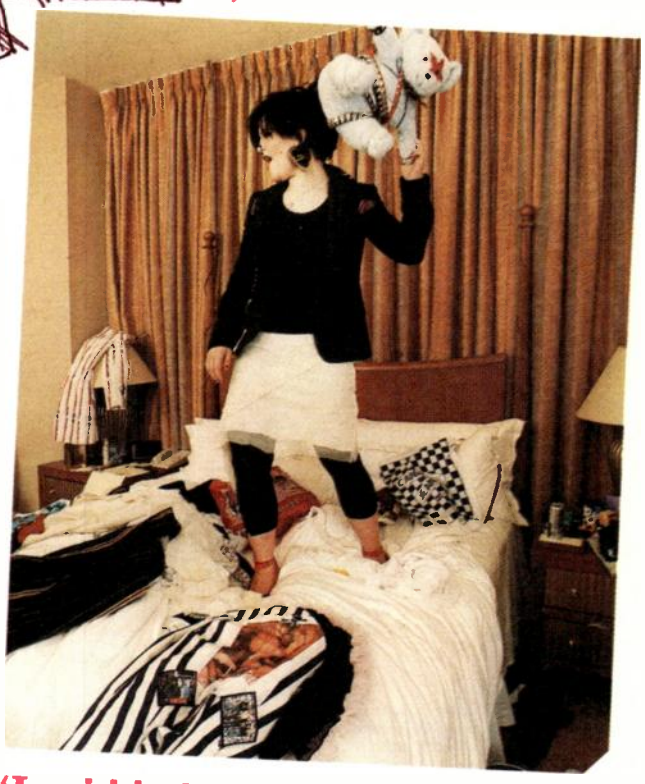
"Why would I want to watch my stupid arse on TV?"
Kelly on why she's never seen *The Osbournes*

KELLY

The world's most famous teenager on fame, 'disgusting' Julian and why she IS going out dressed like that

Text: April Long Photography: Dean Chalkley



Interviewing Kelly Osbourne isn't easy. The 17-year-old, sometime flamingo-haired, British/American rock royal with a hit single and an ailing mum is constantly racing between concerts and recording studios, homes, hospitals and hotels – and she's virtually impossible to pin down. Our meeting, originally scheduled to take place at the outrageously opulent Trump Hotel, was foiled when Kelly fled Manhattan (where she was recording her debut album) to help her mother face the dual onslaught of cancer treatment and a prying media. When we finally speak, the punky Princess Of Darkness is driving through LA, using "an evil shitty cellphone" and she has to call us back no less than 15 times over the course of a quick half-hour chat. It is, as she so eloquently puts it, "a fucking nightmare".

Nevertheless, she is everything you would expect: funny, sharp, profane (actually, slightly less so than *The Osbournes* would suggest), energetic, contradictory and kind. She's been thrown into a maelstrom of fame in which strangers think they know her intimately and everyone wants a piece of her body, mind or soul. Magazines demand to know where she gets her kooky style, gossip glossies question what goes on in the family home once the cameras are off, and we want to know... well, who she fancies.

After her highly publicised comment about how much she lusted after The Vines' Craig Nicholls (why? Because "he's stinky"), we thought it might be fun to have her appraise some other young rock'n'roll stallions. We lure her in by asking her opinion of Julian Casablancas...

"I think he's disgusting! I don't think he's hot at all – he's gross. I don't like clean-cut people, and he's just got this certain attitude [illegible]isgusting.

OK, what about Pelle from The Hives?

"He's totally hot. He *is* Swedish hotness. I've been to three Hives shows – but I haven't met them. Whenever I go to shows I try to be inconspicuous and never want to meet anyone. I mean, I'll go and meet the band if somebody forces me to, but I *hate* it. When you meet people you think are really cool they usually turn out to be big fucking idiots, and then you're just like, 'Oh god, I hate you!'"

What do you think of Liam Gallagher?

"I love him. I love Oasis. I think they'll have songs people will remember forever. And I just think he has the best attitude towards things. If he doesn't like something, he'll fucking let people know, and I like that..."

Then, Kelly realises she doesn't like something. Our game is over.

"I don't think I should be talking like this. I know if I say these people are hot, it'll be in every magazine in the world. And then I'll be somewhere where they are at some point, and they'll be like, 'So you think I'm hot?' and I'll be like, 'Oh no! How embarrassing!' That Craig Nicholls thing got totally blown out of proportion. I said he's hot, but it's not like I *love* him or anything! If I said the fucking Pope was hot, it would be like, 'Kelly wants to bone the Pope!' I mean, it's like, it's *so* ridiculous. It's like, *whatever.*"

On the one hand, Kelly Osbourne is a typical teenage girl, percolating with hormones, eager to air her views on everyone and everything – but on the other, she's beginning to realise that celebrity comes at a price. It's easy to get misrepresented and misunderstood, things can spin out of control.

She says she's not particularly worried about her burgeoning career as a pop star, though, because she can't take it too seriously. She didn't even know she could sing until her sister suggested that she record a cover of 'Papa Don't Preach' for the 'Osbournes' Family Album' ("Everybody was like, 'Kelly can't sing! What are you talking about?'" she remembers, with triumph), and she took the challenge head on. The next thing she knew, she was making her live debut at the MTV Movie Awards, before an audience of millions.

"I was shitting myself!" she shrieks. "But once I got up there, I was like, 'These people don't give a shit. They're just a bunch of famous people waiting to get their fucking awards.'"

Her only other public singing appearance was at Daddy's Ozzfest in New Jersey, when she leapt onstage to sing a duet with a sweaty (and mmm... stinky!) Andrew WK. That time, she wasn't even remotely frightened.

"I met Andrew at his album release party, which I stumbled into really drunk. When he asked if I wanted to sing 'She Is Beautiful' with him I said yeah immediately, because he's so nice and so talented. We just rehearsed it once at my hotel, and then got out there and did it. It was really fun."

Her debut album, meanwhile, is nearly in the can. After three weeks in New York (the longest she has ever been away from her family, which she "hated"), she finished up in LA. While it's easy to be sceptical – the famous-for-being-famous recording contract, the slightly flat Madonna cover – certain signs are promising. For one, the girl has impeccable musical taste. Her all-time favourite artists are Blondie and Patti Smith. She upholds Iggy Pop, David Bowie, Lou Reed and the Ramones as having the "best rock attitude ever – they were cool without even trying". She thinks it's tragic that there aren't more girls fronting credible rock acts ("People think that the singer in a rock band needs to be a male sex symbol that every female wants to fuck. It's just stupid"), and her contemporary favourites are The White Stripes, The Strokes, Yeah Yeah Yeahs, Queens Of The Stone Age and The Hives.

So how will her album hold up against such luminaries?

She laughs. "It's very different. It's punky, but I think the songs could play on every radio station. I can't say what anyone else will think of it, but I'm happy with it."

Did Dad give any pointers?

"Well, I'll play him stuff and he'll tell me if he likes it or not – but even if he did tell me, I wouldn't want to hear it. You know? It's like, he's my *dad.*"

Kelly says the best advice Ozzy has ever given her is, "Don't ever try to be anyone other than yourself just because you think people might like you more" – and her adherence to that credo is what makes her so lovable. Take, for instance, her answer to magazines' slavering questions about her style "secrets". "I love '70s and '80s fashion, but I can't say I have any fashion icons, because most of the time I hate the way that people dress. I'm sure most people hate the way I dress, but I don't care. My friends always say, 'I'm not going out with you looking like that' – but I just say 'Suffer! Or stay home. I don't fucking care, I'm not changing.'"

Hence the skinny ties and flouncy schoolgirl skirts, the army jackets, the luminous hair. The more wrong the components, the more right she looks.

Most viewers agree that she's the real star of *The Osbournes.* Kelly, of course, wouldn't know, because she's never seen it ("Why would I want to watch my stupid arse on TV?"), but she does have her doubts about the viability of copycat shows.

"I don't think they'll work," she muses, "because people have so many expectations now. Ours worked because we didn't have anything to live up to. I think the Anna Nicole Smith one might be good because she's a real weirdo. But who would want to watch Gene Simmons and his family? It's not even interesting, and it's so put on – he's just acting that way, it's not the way he really is."

"I said he's hot, but it's not like I love him or anything!" Kelly on The Vines' Craig Nicholls

It's become clear that what makes the Osbournes America's favourite dysfunctional family isn't just their way with expletives and dog poo – it's their fierce devotion to one another. While many 17-year-olds might find their family embarrassing, Kelly adores hers.

"I have my dad's bad habits," she proclaims, "like farting in public and wiping my face with the tablecloth. But I have my mum's sense of humour and her attitude which can be bad, because I have her temper and her mouth. Good or bad, I love them all."

The ickiest thing, she says, about fame is that strangers think they have a tap into her brain. They write her freaky letters and treat her, when they see her in the flesh, as if she were a fictional character.

"The comments people make really disturb me," she shivers. "Like, a few weeks ago, this girl comes up and says, 'You're pretty in real life. I thought you were ugly, but you're not!' I was like, 'Helloooo, I *am* a human being.'"

Yes, but Kelly Osbourne is, right now, one of the most famous human beings in the world – and this is only the beginning. She'll be starring in a remake of '70s kid-flick *Freaky Friday*, headlining her own shows to support the (as yet unnamed) album and, of course, keeping it real in the next series of *The Osbournes*. Whether it will be as successful as the first remains to be seen, but with the added poignancy of Sharon's illness and the intrigue of Kelly's pop fame (or shame), it will certainly be compulsive viewing. Or, to give Kelly the final word, before her phone cuts out for the last time: "It'll be fucking *great.* If it's not, who cares? Things will go back to normal. Whatever normal is..."

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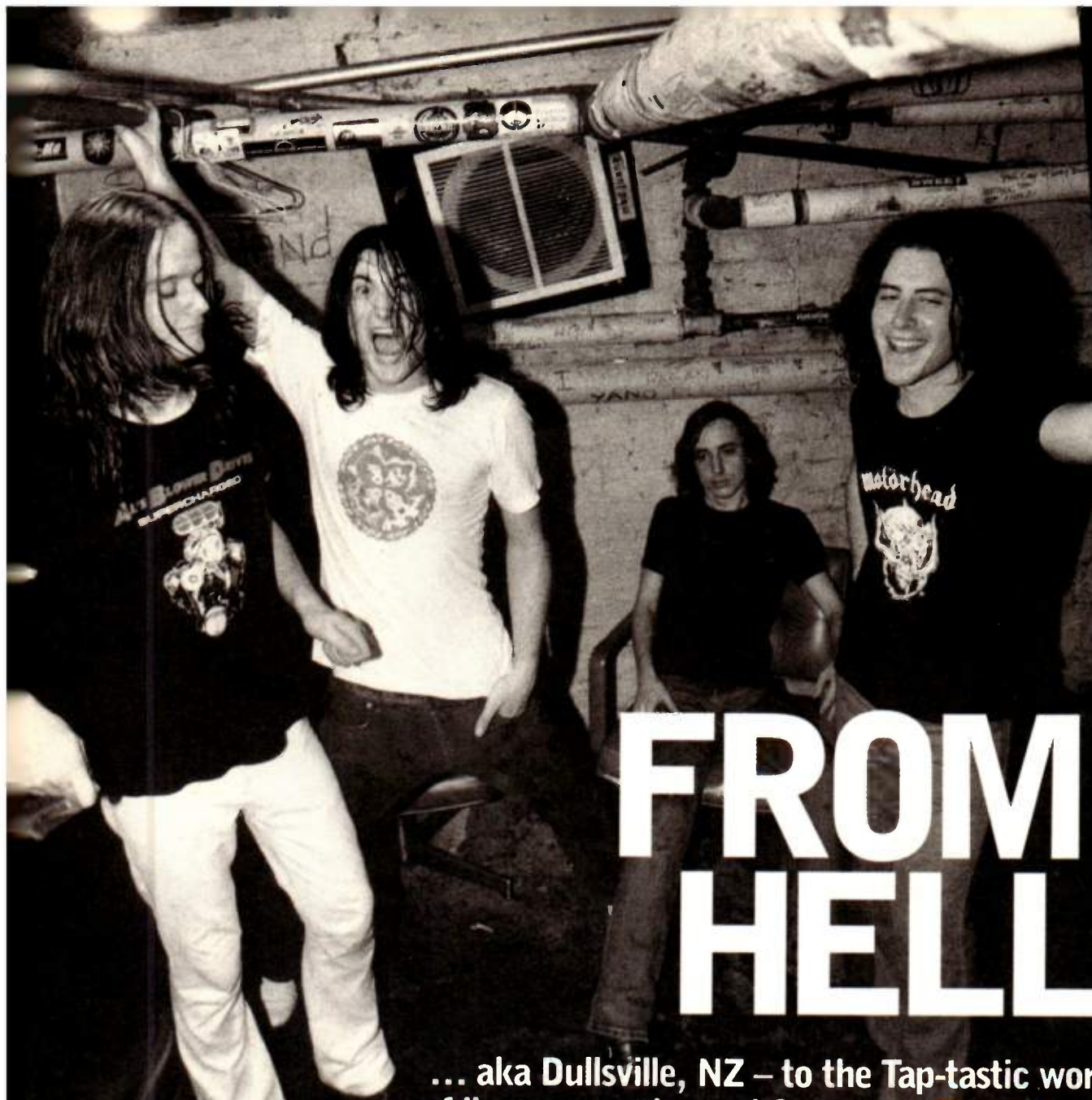
WHAT DO YOU THINK OF KELLY'S POP CAREER? TALK TO OTHERS ABOUT IT AT *WWW.NME.COM/INTERACT*



From New Zealand to backstage at a rock venue near you: (l-r) Phil, Dolf, Christian and Matt celebrate their great escape

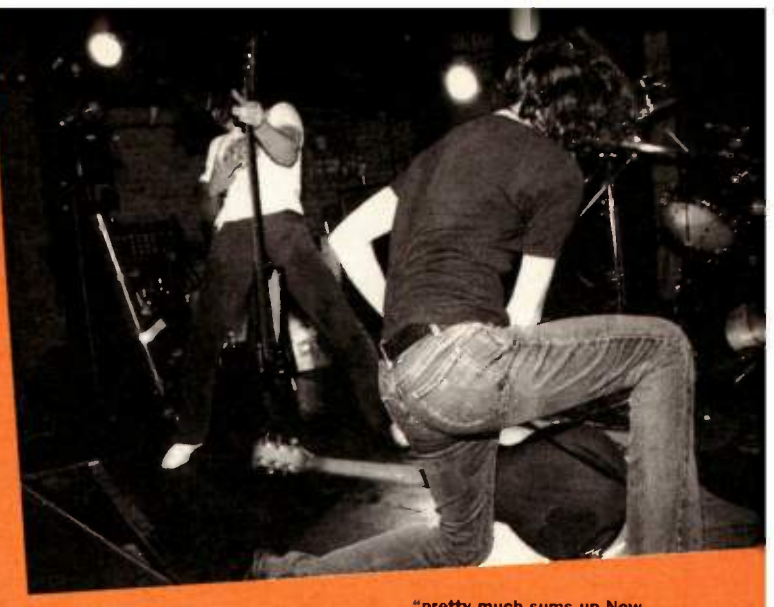
Dolf: "Hey, my bass amp's turned all the way up to 11! Cool!"

FROM HELL

... aka Dullsville, NZ – to the Tap-tastic world of limos, groupies and Concorde, The Datsuns are on a highway to rock cliché heaven. Right now, they're so hot they're smokin'...

ARUSHOFBLOODTOTH

Christian puts all those years spent dreaming about being a rock star to good use



Text: Pat Long Photography: Jo McCaughey

Looks like 2002's turned out to be a vintage year. Whatever you want, whatever shape or shade of rock'n'roll freakery you desire, it's all there for the taking and in near ludicrous amounts, too. So many great new bands keep pitching up with such regularity that we're almost getting jaded. Almost.

And now, if you like beer-soaked boot-cut Levi's, sweat-matted hair and Cro-Magnon guitar riffs, if you like AC/DC and The Stooges and songs called things like 'Freeze, Sucker' or 'Motherf——r From Hell' – and who doesn't? – it's gonna get even better. New Zealand's The Datsuns are less a band, more a thrillingly gonzoid Kiwi refitting of sundry deeply ludicrous, yet deeply glorious rockster clichés.

The last time that they played in London, there were stories about A&R men flying in on Concorde from New York just to see the gig. It would've been well worth it – a booze-powered blur of monolithic guitars, skinny-fit Ts and long hair, live The Datsuns are a ferociously supercharged take on the vogueish current garage rock revival that prompted one east London style mag to call them "the greatest rock'n'roll band since The Rolling Stones". It's rumoured that Alan McGee drew up a big blank cheque and instructed the four to just fill in whatever figure they liked. (They said no and ended up signing with V2.)

A year ago, The Datsuns had released three limited edition vinyl-only singles ('Fink For The Man', 'Super Gyration' and 'Lady') on their own label and had never left the southern hemisphere. Now those singles go for 30 quid on the internet, they share a label with Tom Jones and are coming to the end of a three-week US tour. But – and this is the important part – they're worth it all. The Datsuns are the most brilliantly larger-than-life good-time bar band in the world. They look great. Their gigs are spectacular. It's almost all too much.

But let's forget fads and fashion, at least temporarily. The Datsuns have: their website screams "DON'T believe THE HYPE". They find it hilarious that last week one label sent a limo to LAX airport to pick them up and take them to their show supporting The Pattern. Gamine actress Chloë Sevigny was in the audience at that gig too, but they've either genuinely not heard of Jarvis Cocker's former squeeze or give a good impression of four people who've never seen *Kids*.

Because this is basically a band barely above the carrying-their-own-amps stage. After tonight's well-attended but hardly sold-out show at Manhattan's Mercury Lounge (a ritzier version of the Camden Monarch, essentially), fresh-faced guitarist Phil Datsun (no surnames in this band) sits amiably by the door, selling the last remaining copies of the group's most recent single out of a cardboard box. He stuffs the crumpled bills into his pockets. Phil is 21, but looks younger. So much younger, in fact, that he had trouble getting into his own gig because he left his ID back at the hotel. He wasn't fazed by this. He gives the impression of being a man that very few things *would* faze.

Across from Phil at the bar, drummer Matt Datsun is enjoying the first of many beers with a female fan. Matt's the quietest Datsun: in the two days *NME* spends in his company we hear him utter no more than two sentences. He's also reportedly the band's most prolific womaniser. The fan looks pleased when he tells her that, yes, she can accompany him back to the hotel if she likes. Her face falls when she slowly realises that this means having to share one room with all four band members and their long-suffering tour manager. Still, The Datsuns were lucky to get a hotel room tonight; last night in Detroit they crashed on knackered sofas at their mates The Von Bondies' house.

Two nights before *that*, they played in Philadelphia to less than 20 people. Singing bassist and self-appointed Band Spokesman Dolf D Datsun is creditably philosophical about this. He's level-headed enough to confess to being occasionally embarrassed by all the attention The Datsuns have been receiving, and has enough good taste to moan about a review comparing his singing to that of oafish Iron Maiden frontman Bruce Dickinson. "Still, there's worse people to be compared to, I guess," he shrugs. "Like Meatloaf."

At 28, guitarist Christian Datsun is the old man of the band. He's the one who, at the gig earlier, ran across tables, throwing his head back in time-honoured Valhalla rock warrior fashion, but *never playing a note out of place*. Christian is also the one who, when the band first met him, had been locked in his bedroom at his parents' house for ten years, claiming sickness benefit, listening to AC/DC, playing guitar and generally living a life of monkish rock scholarship, dreaming of when he'd actually get to play in a band someday.

Because New Zealand is not a place that's at all conducive to forming a group. It's a beautiful country with more than its fair share of sheep, but a place that is, culturally speaking, equivalent to rural Britain in about 1958. The Datsuns all grew up in a town called Cambridge in the Waikato region, a place that Dolf reckons "pretty much sums up New Zealand. The whole country's like a big small town, if you know what I mean." Cambridge is a nice place if you're growing up, retiring, or breeding horses, but if you're after anything a little more diverting you're stuck. To stave off teenage boredom, then, the fledgling Datsuns started writing rudimentary songs together, making their live debut at a school end of year party in 1995.

"Coming from this small town we were really just musically naïve," says Dolf, tucking into a hangover-friendly mushroom omelette in a diner around the corner from the Mercury the day after the gig. "But the one thing that you do grow up with is the radio playing classically really good stuff, like The Beatles..."

Chris: "...or Deep Purple..."

Phil: "...or Led Zeppelin..."

Matt: "...or AC/DC..."

Dolf: "Yeah. So that stuff really influenced us..."

Chris: "...then we started discovering bands like the MC5 and The Stooges because people started saying that we sounded like them. We'd go out and buy the records, take them home and listen to them and be like, 'Aaaah, *now* I get it...'"

CONTINUES PAGE 59

"When I saw my first band and they were just standing there looking bored, I thought, 'This isn't how it's supposed to be'" Chris Datsun

EHEAD.COM 26.8.02

Parlophone

TRUTH HURTS

"You gotta be 12, sing pop songs, be like Britney Spears – the same old bullshit" Truth Hurts on the music industry

So far this year, R&B has had all the soul of a Burger King ad. After half a decade of eye-popping superstars and boundary-breaking innovation, 2002's typical chart joint features half-arsed production, factory-assembled 'divas' and day-job rappers in shiny red leather jackets rhyming *"Cris"* with *"guestlist"*. Even if it's in a Bentley with $10,000 rims, we're still being taken for a ride.

So thank god for Dr Dre and his protégée Truth Hurts, whose debut single is the only R&B record you need to buy this year. Titled 'Addictive' and produced by premier Dre henchman DJ Quik, it's a work of genius. Made up of crate-diggin' beats, Indian strings, rap legend Rakim and Truth Hurts' glass-shattering voice, it's the best hip-hop soul single since Aaliyah's 'Try Again'. (It's also rumoured to be the subject of a lawsuit between Quik and the Indian singer sampled; both sides, however, are staying tight-lipped.)

And there's no Cris fountains or booty-bitches in Truth Hurts' video. Rather, it's just her dancing in an Indian temple alongside Rakim, aka The Greatest Rapper Who Ever Lived. There's not a Fat Joe, a Burberry sun visor or a Donald Duck T-shirt to be seen. Even better, if you're white, you can actually dance to it without feeling embarrassed.

Born Shari Watson in St Louis, 1972, Truth Hurts has been working with Dre since the mid-'90s, penning, among other things, Eve's 'Love Is Blind'. Because he's the American music industry's number one star-spotter, Dre swiftly realised that the trained opera singer and mother-of-two had the skills to stand out. So now Truth's got her own 'Truthfully Speaking' album (featuring production credits from the likes of Timbaland and Dre) and is touring the US with OutKast and Lauryn Hill. If you ask us, she's the best thing to happen to R&B since Mary J Blige.

Truth is four hours late for *NME*'s interview, so to save time we're doing the interview and photoshoot simultaneously, on the 35th floor of one of New York's finest hotels. Truth is rolling around on the bed while telling us why most R&B sucks like a Polish rent boy. We think we're in love...

***NME*: What most annoys you about the music industry?**

Truth Hurts: "The *pop bullshit*. This is the formula – you gotta be 12, you have to sing pop songs, you have to be like the boybands and Britney Spears, the same old bullshit. They faking it and I ain't for faking it."

A lot of hip-hop and R&B is so clichéd now...

"It's all the same. This is the line that made me want to quit the business: 'I got the next Brandy!' You got whut? That's the most retarded thing I've ever heard. Why would you want to duplicate something? There was a time when music was supposed to be original – you had to bring something musically to the game, not just another *image*."

How come you haven't got tons of diamonds on?

"It's not my style, sweetie. I have diamonds, but I have a moderate amount. I don't get into all that bling-blingin'. I like it in a classy way. I accept gifts, though – you gimme some more."

How is Dre? We've heard he beats people up...

"Dre is great to work with. If you aren't intimidated by him and you're focused and you know what you want... other than that, he can be a little bit tedious, because he's a perfectionist."

Does he shout at you?

"*(Incredulous)* No. I shout at him!"

Didn't he make Gwen Stefani cry when he worked with her?

"Yeah. You know why? He was used to working with me at the time and he was used to doing it like this *(snaps fingers)* so he was getting irritated. He was getting frustrated with the way she wasn't doing things fast enough and wasn't putting in enough flava."

You're on tour with Lauryn Hill. Do you think she's gone crazy?

"No, she doesn't seem crazy to me. She's just going through some things and when you go through things in the public eye people call you crazy. I guess I'll just go through my own bit behind closed doors."

What do you think of Eminem?

"He's cool, a very nice guy, sweet. He invited me to his house to do a song on his album and that's one of the many songs that he didn't pick. Look, *(ever-present stylist)* Miss Pluke bought me a shirt..."

Miss Pluke (deadpan): "They can see your nipples..."

Truth: "They've seen nipples before. The shirt's too small for me... even after she spent all this money, the shirt's still too small."

How much was it?

"Four something. Hundred. *(Laughing)* Lord! He *(NME's photographer)* got me on the bed. *(Seductively)* Do you want me to get on my knees?"

Er, who came up with the name Truth Hurts?

"Dre gave me the name."

Why?

"You can't tell yet? *(Moving around)* As long as you don't take a picture of my titties... YOU KNOW MY BREASTS ARE OUT SO STOP FOOLIN'! Oh! The nipple's come out here..."

Does that happen a lot?

"What? With my nipples?

Yes.

"WOOAHH!... *I'm going to beat you up!* You're about to get swung on in about two minutes!"

Miss Pluke: "*(Explaining her presence)* I'm here to make sure her look stays 'in pocket'. Some of the things they ask her to wear just ain't right. Like black leather and whips, the S&M look..."

That's cheeseball.

Pluke: "Right. Right. Shari's just a whole other woman. Period."

Truth: "That one over there's a handful, Pluke. He's tryin' to get me to say somethin' crazy so he can go and entertain the UK. I know folks when I meet 'em. *'(In British accent)* So exactly what did he say to Gwen Stefani?' You make sure you print exactly what you say or I'm a come and get you when I'm out there."

Do you want our address?

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WATCH THE VIDEO FOR 'ADDICTIVE' ON *NME.COM* NOW

She's the Dre protégée behind the only R&B record you need to buy this year. And she's...

Text: Andy Capper Photography: Mark Eilbeck

Truth Hurts So addictive

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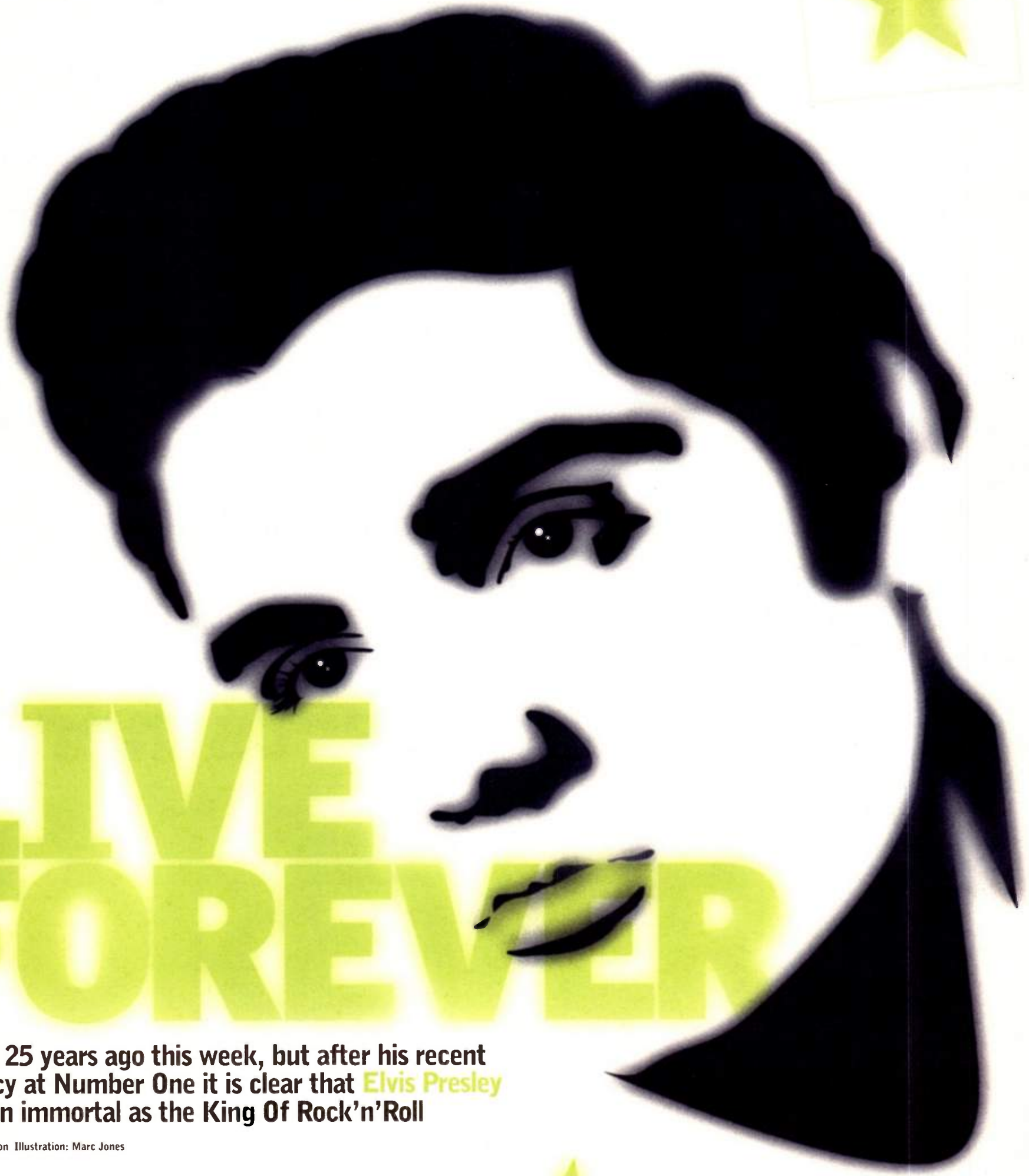


LIVE FOREVER

He died 25 years ago this week, but after his recent residency at Number One it is clear that Elvis Presley will reign immortal as the King Of Rock'n'Roll

Text: Stephen Dalton Illustration: Marc Jones

Here he comes again, the planet's biggest rock star. He's sold a billion records, scored more Number Ones than The Beatles, but still manages to play live every night in clubs and bars across the globe. The once and future King Of Rock'n'Roll.

The young Elvis Presley was a whipsmart hillbilly blade, his hair a cocksure affront to gravity, his dancing a sexual threat to young women everywhere. He was lean, dark and shockingly beautiful. A virile, exotic advert for alien pleasures that teenagers understood and parents feared. But it is that rumbling volcano of a voice that still cuts across the decades, too wild and lusty to be contained.

Which is why most of Presley's peers sound distant and tinny today but an unchanged Elvis vocal from 34 years ago, wedded to a backing track from JXL, can still top the charts in 2002. He even toured the world in 1998, through the spooky combination of a giant video screen and his original backing band. And next month's compilation of all his Number Ones will almost certainly rocket him to the top again. Pretty impressive for a rock legend who died exactly 25 years ago – officially at least – with his career in freefall and his reputation in tatters.

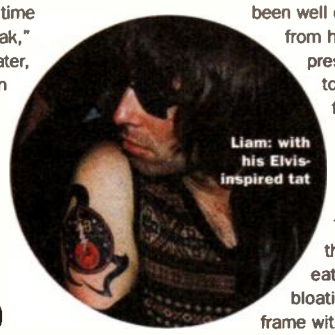
The King is emphatically alive, and not just in his own back catalogue, souvenir shops, postage stamps, restaurants, or armies of spangle-suited impersonators. His edgy spirit lives on in Eminem, who namechecks Elvis as a precursor on 'Without Me'. Or Liam Gallagher, with his sexy young-turk swagger and his 'TCB' tattoo – from 'Taking Care of Business', the motto of Presley's Memphis Mafia. Or in Josh Homme's redneck rampage, Jack White's lip-curling blues, plus countless more musical homages – from Bono to Michael Stipe, Death In Vegas to Richard Hawley.

The history of rock'n'roll is notoriously one of white singers trying to emulate the outlaw cool and peacock swagger of black music. But Presley was not the first to copy black blues singers – many tried before and after him, only to sink into obscurity. His gift was more far-reaching, mixing up adrenalised blues and speed-fuelled rockabilly with the soaring might of gospel music, the white-trash storytelling of country and the elemental passions of soul. As the 18-year-old Elvis announced when he walked into Sun Studios in 1953, "I don't sound like nobody."

The teenage truck driver had spotted a sign outside announcing 'Make your own records – $2 for 4 songs' and decided to cut a disc, supposedly as a present for his mother Gladys. She had, after all, bought him his first guitar at a Tupelo hardware store – although Elvis had asked for a gun. In retrospect, Gladys probably did the right thing.

Elvis lives today in those legendary Sun recordings, still widely credited as the foundation stones of rock'n'roll. Honed over several months with producer Sam Phillips, these Holy Grails of the Presley archive became blueprints for revolution with their histrionic sobs, staccato yelps and orgasmic growls. Even today, there is a raw purity and visceral clout to tracks like 'Mystery Train' and 'That's All Right' which decades of golden-oldie airplay cannot erase.

No wonder Elvis went off like an atom bomb of sexual liberation in a post-war America that was conservative, repressed, and divided. In 1956 the fast-rising rock icon was famously only shot from the waist up on *The Ed Sullivan Show* in case his gyrating groin incited carnal riots among kids and mass fainting among parents. The timing was perfect: James Dean, whom Elvis idolised, had just died and left behind an era of teenagers and generational conflict. "Hearing Elvis for the first time was like a jailbreak," Bob Dylan said later, "and I didn't even know I was in jail." Rock'n'roll ruled, Elvis was its new king – and his music was clearly all about fucking.

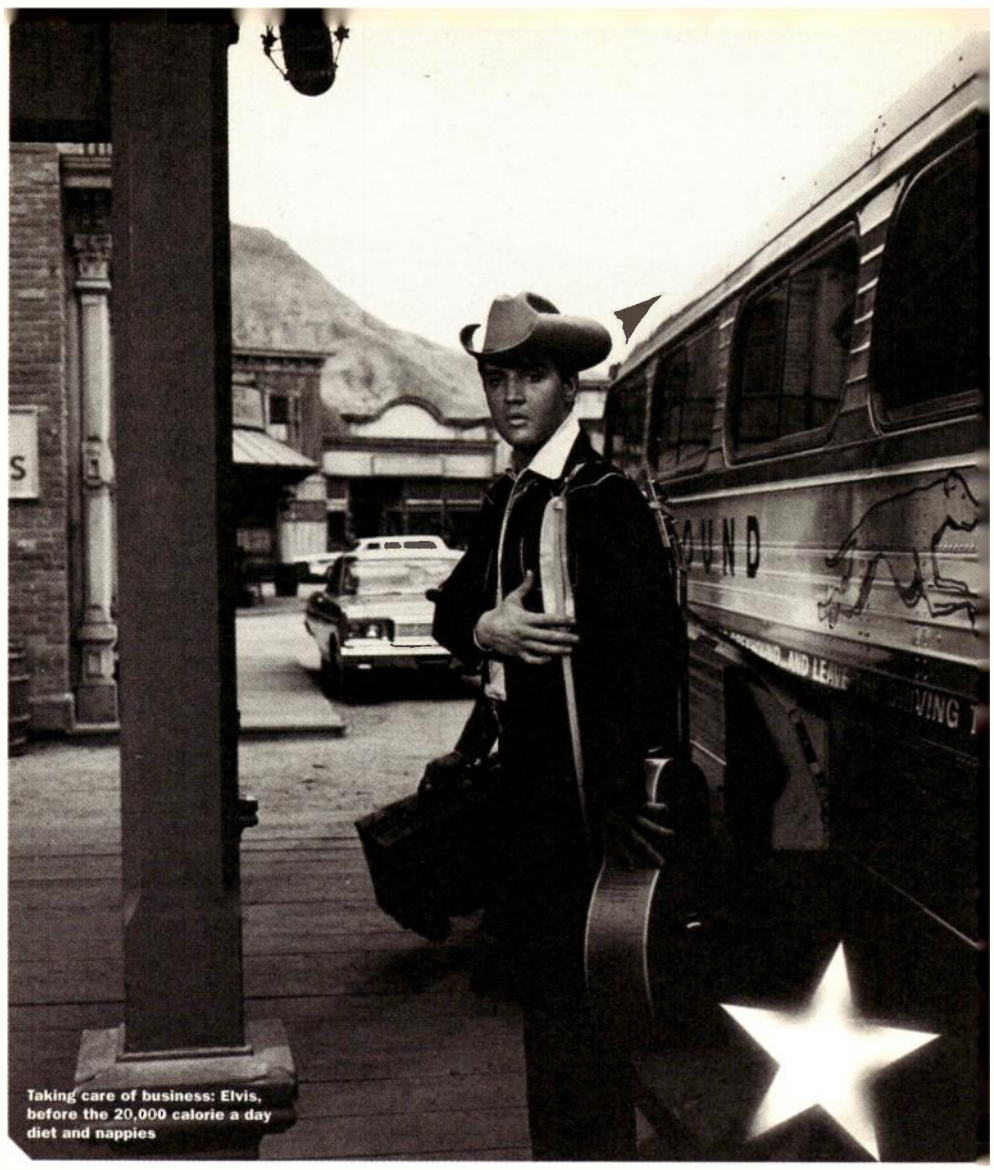

Liam: with his Elvis-inspired tat

We recommend Elvis to anyone who appreciates Liam's sex-god swagger, Eminem's anti-authority leer and Jack White's suggestive yelp

But Presley, who did not write his own songs, swiftly became a malleable pop puppet under the control of a ruthless manager, illegal Dutch immigrant 'Colonel' Tom Parker. With his conservative Southern roots and secret ambition to become a crooner, Elvis let himself be diluted and mass marketed as an all-American family entertainer. He bought a mansion on the outskirts of Memphis, Graceland, installing his parents inside. And on Parker's strict instructions, he launched a Hollywood career that spanned 31 films in a decade, most of them forgettable musicals, and began churning out increasingly bland soundtrack albums. Early promise was squandered and betrayed.

His spirit was not entirely crushed, however, and Elvis reclaimed some of his old demonic spark in his final decade. His 1968 comeback special, with a 33-year-old Presley snake-like in black leather, broke TV ratings records at the peak of acid rock and anti-Vietnam protests. The following year Elvis finally broke free from his MOR image and assembled a fresh backing band in for the first time in a decade. Where his Sun recordings were lean and raw, the Memphis sessions still sound lush and opulent, graced with a voice richer than melted chocolate. From barnstorming hits like 'In The Ghetto' and 'Suspicious Minds' to punchy R&B like 'Wearin' That Loved On Look' and 'Only The Strong Survive', these are some of the greatest white soul records ever recorded.

Presley returned to the stage soon afterwards, becoming the very first Elvis impersonator in his spangle-suited Vegas years. The long decline that ate him alive in the '70s has since been well documented, from his appetite for prescription drugs to his alleged fondness for animal porn, orgies and young girls in white knickers. Then there were the marathon eating sessions, bloating his once-lean frame with an ultra-high-fat diet often exceeding 20,000 calories a day. Not forgetting the twisted colon which wrecked his digestive system and, according to some, meant he had to wear nappies in bed. Or the aptly named Memphis Mafia, many of whom later sold out their boss to the FBI.


Taking care of business: Elvis, before the 20,000 calorie a day diet and nappies

But beyond the grotesque tragi-comedy of Presley's final years, he at least lived like a rock emperor to the last breath. Just how rich and off your face must you be to spend $40,000 flying yourself and seven friends by private jet to Denver for three hours just to enjoy a great sandwich? Or to pay an unannounced visit to President Nixon at the White House begging to be made an undercover narcotics agent and warning that The Beatles "laid the groundwork for many of the problems we are having with young people by their filthy, unkempt appearances and suggestive music". Cocooned from reality, The King turned weirder than Michael Jackson, more pathetic than Gary Glitter, more isolated than Kurt Cobain.

Even the wretched manner of his death, on a Graceland toilet, reading a book called *The Scientific Search For The Face Of Jesus*, has a certain depraved majesty to it. Elvis had been prescribed almost 6,000 pills in the previous six months and his body was later found to contain 14 different narcotics including codeine, morphine, Valium, and "close to toxic" levels of quaaludes, the '70s love drug. Not so much suicide as mythic, epic, apocalyptic self-annihilation.

Ever since his death, the Elvis industry has fought bitterly over which version of the legend will prevail. Albert Goldman made an early bid to enshrine the dead star as a violent, drug-addled scumbag with his staggeringly spiteful 1981 biography *Elvis*, drawing heavily on the testaments of former Memphis Mafia members. Alternatively, the family-owned Elvis Presley Enterprises Inc, who control all official Presley business, still peddle an image of a wholesome entertainer as bland as anything Colonel Tom Parker ever envisaged. Yawn. A pox on both their houses.

Meanwhile, conspiracy crackpots routinely spot the fugitive rock emperor in supermarkets or claim he was abducted by aliens. Religious rock fans attend the Church of Elvis in Portland, Oregon. Jumpsuited Presley lookalikes bless marriages in Vegas, sing for their supper at Chinese restaurants in London or belt out lip-curling covers in karaoke bars from Tokyo to Swansea. In his book *Dead Elvis*, the academic rock writer Greil Marcus explores a living, breathing personality cult at least as bizarre as those which followed the deaths of Marilyn Monroe, Kennedy or Princess Di.

Depending on who you talk to, Elvis was a monster, Messiah, martyr, earthly god, cabaret clown or immortal emblem of the American Dream. It's not that the King was none of these things – he was all of them, to some degree. But the Elvis that *NME* wants to reclaim from a quarter century of irony and dirt-digging is the lean, cool, one-man youthquake who opened the floodgates for rock'n'roll as an ungovernable force of nature. That's the Elvis we recommend to anyone who appreciates Liam's sex-god swagger, Eminem's anti-authority leer, Jack White's suggestive yelp, Josh Homme's chemically crazed racket – not to mention a million more of Presley's bastard offspring.

By this legacy, at least, the King Of Rock'n'Roll is still as alive today as he was when he first liberated the frenzied teenage desires of the world almost 50 years ago. Elvis may have left the building, but his truth is marching on.

ELVIS: THE MAN AND MYTH

ELVIS HAD A TWIN BROTHER True. Jesse Garon Presley died just six hours after birth on the same day as Elvis, January 8, 1935.

ELVIS SHOT TELEVISIONS FOR FUN True. Presley spent thousands on firearms, blasting endless TV sets in the grounds of Graceland.

ELVIS JAMMED WITH THE BEATLES True-ish. They were introduced by *NME* journalist Chris Hutchins at the King's home in summer 1965. John, Paul and Elvis had a quick strum which was never recorded.

ELVIS FAKED HIS OWN DEATH Unlikely, but unproven. In 1977 a gang tried to raid the Presley family crypt, claiming they wanted to prove the King's funeral was a hoax. They were arrested before finding the truth.

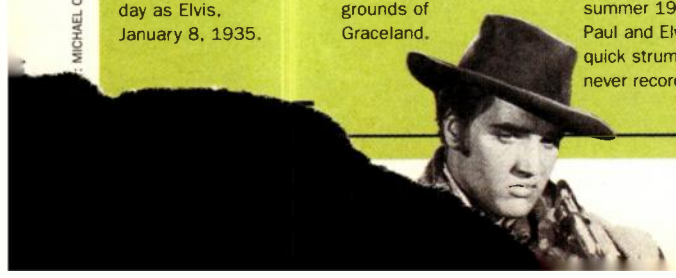
ELVIS WAS WELSH Only true if you are lecturer Terry Breverton, who wrote a book tracing the King's lineage to the Presili clan of South Wales. In fact, he had Jewish and Cherokee blood on his mother's side.

ELVIS MADE SAM PHILLIPS A MILLIONAIRE OVERNIGHT Not true – Phillips sold Presley's contract on for a paltry $35,000 in 1956, but then made his fortune by co-founding the Holiday Inn hotel chain.

ELVIS NEVER VISITED BRITAIN Not true – he stopped over at Prestwick Airport near Glasgow in March 1960 on the way home from army service in Germany. For a few hours.

ELVIS NOW WORKS AT SAFEWAY IN MACCLESFIELD Totally **preposterous.** He**'s at** Kwik-Fit in **Hull.**

PURE SPECULATION



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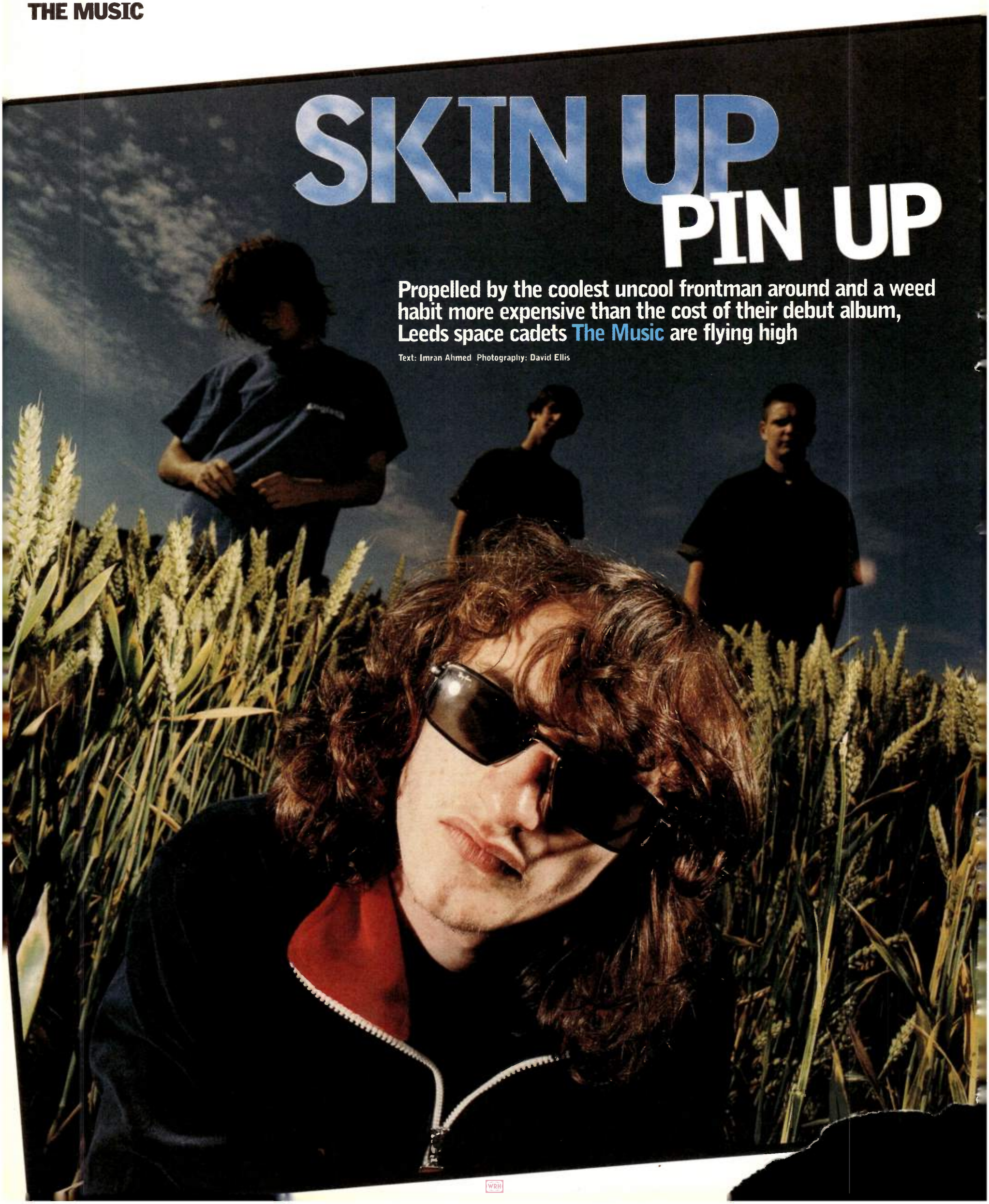
SKIN UP PIN UP

Propelled by the coolest uncool frontman around and a weed habit more expensive than the cost of their debut album, Leeds space cadets The Music are flying high

Text: Imran Ahmed Photography: David Ellis



The North is rising again. Standing in a field just outside Kippax, Leeds, looking flash as fuck in a Fila tracksuit and Ray-Bans, The Music's Robert Harvey has come home a star. Not that he would ever put it that way – like their counterparts across the Pennines, The Coral, The Music are defiantly anti-image, anti-fashion and anti-bullshit. But at 21, and with an incandescent debut album and heroic festival appearances under his skinny waistband, Robert has already passed the point of no return – the point where a regular bunch of kids from a scruffy northern suburb start to become something... other.

He's felt these changes in himself. He's struggling with new feelings of responsibility, trying to cope with the weirdness he sees all around him, but feeling exhilarated at the power he knows his music has. He's seen it in the way it's connected with people just like him – young people fed up of fake glamour, current pop music and idiots in clubs who threaten to cave your head in for the crime of wearing flares and looking like a hippy. Robert's at a crucial stage in his life, but he knows that if he and the rest of The Music make the right decisions they could end up in the world described by Neo in *The Matrix*, a speech which now heralds The Music's arrival onstage. A world, that is, "where anything is possible".

That world is a long way from Kippax, which looks totally unremarkable, although 20-year-old drummer Phil Jordan claims "you wouldn't think that if you were here at chucking-out time". The Music barely have a good word to say about their hometown, a weirdly band-free part of the UK (Leeds has very few live music venues: club culture has always held more sway over the city). Which accounts not only for the reason The Music formed – sheer boredom – but also the way they sound. Their forthcoming debut album, 'The Music', and its lead single, the re-released 'Take The Long Road And Walk It', is the sound of four young men (guitarist Adam Nutter and Stuart Coleman, bass, are both 19) shutting the practice room door to all outside influences and vibing off nothing but spliff and each other. The result is tracks which owe almost nothing to current trends (the heavy rock psychedelia The Music specialise in what hasn't been in vogue since The Stone Roses' 1994 second album) and initially seem unfocused (they're long, loosely structured and you can hardly hear the words) but blaze with the furious exhilaration of something unleashed. It's the sound of passion, frustration, singlemindedness and hope and is very, very deeply felt indeed.

Small wonder that The Music have a growing army of similarly young, similarly dressed, similarly non-metropolitan fans, who look likely to push 'Take The Long Road And Walk It' (their first chart-eligible single after a succession of EPs) well into the Top 20 next week. Come September, Robert will take his keening wail and brilliantly uninhibited onstage behaviour (he does, in the well-worn phrase, truly dance like nobody's looking) to an increasingly wide audience when The Music tour the UK. And you can guarantee that bluesy album freakouts like 'The Dance', 'Disco' and the emotional 'Getaway' will become anthems to a generation of music fans for whom genuine, raw feeling counts for more than studied cool. "We don't wanna fit in, man," confirms Robert. "The only way is no way, you know?"

After eight hours of being photographed, the rest of the band have gone home, either to girlfriends (Phil and Adam) or their laundry (Stuart). *NME* goes with Robert to a city centre pub, where in his role of official band spokesman he'll drink a "rare" beer and spend the next two hours in deep introspection. Skinny and pale, he wears shades the whole time, despite his professed dislike of pop starry behaviour.

"Do you know why Ray-Ban sunglasses are called Ray-Bans?" he asks.

Because they, well, ban sunrays?

"Yeah! It's wicked, that, isn't it?"

Rather than the giggly, good-natured tower of professionalism we've seen during the day, Robert seems tense, even paranoid.

"I've changed in the past year more than I ever have," he says in a classically strong West Yorkshire accent. "I've grown up. And I've sort of become... Before, my attitude was, 'Let's fucking do it and whatever happens, happens.' But I think I've been forced into having to think about things a bit more, because all of a sudden I've got responsibilities. I've got to think about the rest of the band. Whether we like it or not, we're all in a fuckin' well winning situation and we're all 19, 20 – we know nothing about anything. And it is getting well high profile – the interviews and gigs are getting mental."

Heady stuff for a band who formed in their mid-teens at Brighouse High School, where they would rehearse religiously every lunchtime. Originally called Incense (changed "because it was crap"), their rise began earlier that year when they were crowned Leeds' Bright Young Things by a panel including Tony Wilson, their future manager Tim Vigon and hapless ex-Radio 1 DJ Bruno Brookes. Back then, Robert's role model was Jim Morrison, deceased frontman of The Doors.

"He was a big influence on me," he says. "I love him. When I got into the band I was thinking, 'I'm gonna have it like Jim Morrison had it. I'm gonna be pissed up every moment I can and I'm gonna smoke as much weed as I want.' Live fast, die young kind of thing."

Die young?

"I wasn't scared of dying," he says after a long pause. "I'm still not scared of dying. I think dying's very underestimated... underrated, that's what I mean. I'm just getting strange feelings about it."

So you've been thinking about your own mortality a lot recently?

"I'm not saying I wanna die or owt!" he says cheerfully. "That's where I've changed. I've been thinking about how amazing it'd be to have kids. Before I was thinking, 'I'm not gonna have kids because this world is a pretty fucked up place and it'd be cruel.' I've been thinking too much. Phil tells me to try and forget about the negative things, do as much good as you can and get on with it. Which is right, I guess, but I can't help thinking about stuff like that."

"When I got into the band I was thinking, 'I'm gonna have it like Jim Morrison.' I'm still not scared of dying"

Robert's weed intake, of course, fuelled his introspective leanings, things coming to a head when he was recording the album in Jacob's Studio, Surrey. At the start of the year, a rumour had it that the cost of keeping The Music in dope was more than the daily hire of the studio, and that the record company – Hut – hadn't seen anything like it since The Verve. Then suddenly, he had to stop.

"We were in the studio doing some sessions and I went in to do a vocal, stoned out of my mind, feeling sick," Robert remembers. "I came out of the booth and I was waving, saying, 'You gotta stop, you gotta stop.' That was, like, my last vision. I wobbled forward and fell flat on my chin and scarred it.

"It was depression, weed, flu – a combination of the lot. At the time I was feeling numb," he adds, flexing his fingers into a ball. "When I looked down at my body it didn't look like my leg. It felt like somebody else's. I went to the doctor and he diagnosed me with low blood pressure. That's what made me faint. I'd been smoking that much I wasn't getting high. I was telling my mates, 'I don't want to smoke it any more.'"

Robert thinks September 11 marked the start of this depression, made worse by weed and the intense changes he was going through in his transition from skinny kid to proto-rock star. Though September 11 is fast becoming a rock interview cliché, there's nothing glib or flippant about Robert's attitude to it. He really seems obsessed, although it's clear in talking to him that he wouldn't have reacted to it this intensely were he not also having problems in his personal life.

"For six months before *(September 11)* I'd wake up in the morning, pull the curtains back and be like, 'Let's fucking do today. Let's go out and get it!'" he says. "But towards the back end of last year I'd wake up thinking, 'I don't want to get up.' All the weed sent me paranoid and weak. Really lazy.

"Around Christmas I was messed up big time. I'd read about stuff and every time I turned on the news it'd be, like, 'Four people have died today.' I'd be like, 'I don't wanna hear that. I fucking hate that shit.' But people like my mam and dad have been good in sitting me down and saying, 'You can't worry for all those people. It's gonna happen, it's part of life,' but I'm like, 'It shouldn't be happening! I don't care about what *is* – I care about what *should be*.' It really got me down."

Did your music help?

"Well, it takes away my pain," says Robert, nervously. "And if it can do it to me I guess it can do it to anyone. Music's a feeling, it can be a feeling of anything. 'Turn Out The Light' on the album – it makes me feel like I'm in a different place. Every time I sing that it sends me into a little trance or something.

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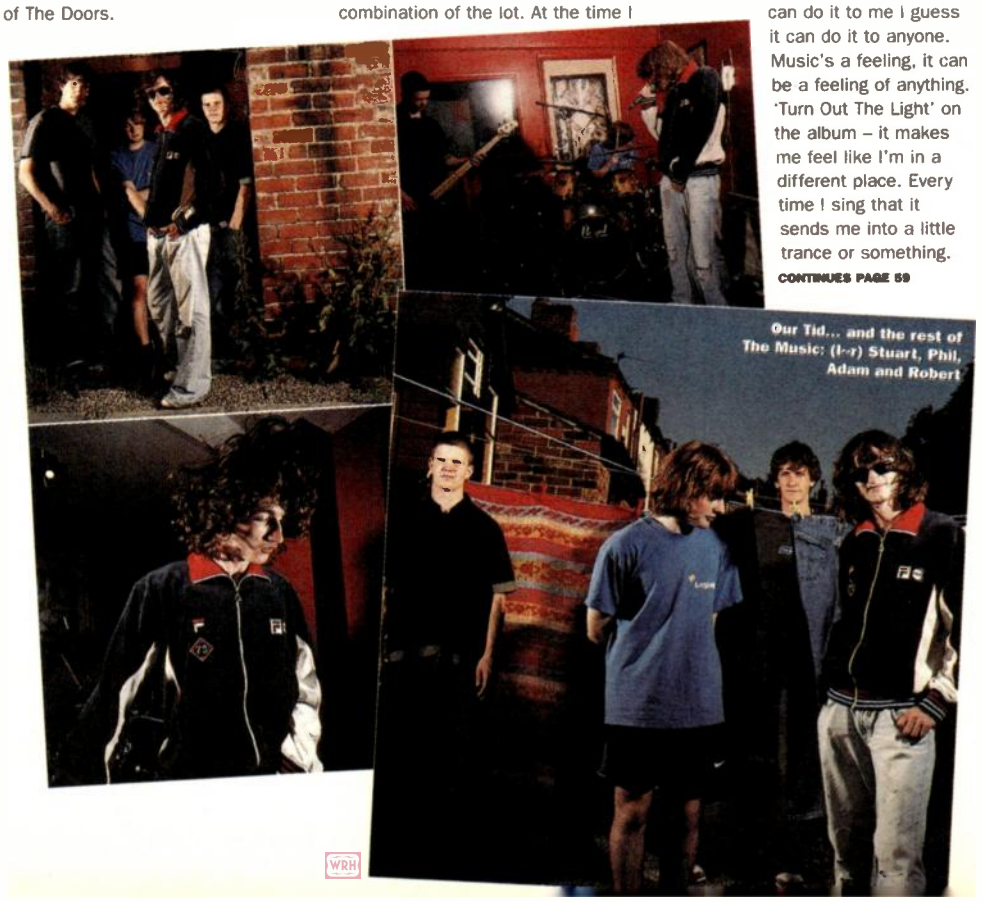
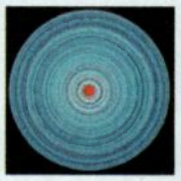


Our Tid... and the rest of The Music: (l-r) Stuart, Phil, Adam and Robert

THE MUSIC: THE, ER, MUSIC

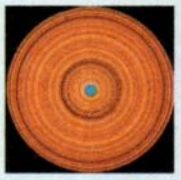
The four records you should have bought

'Take The Long Road And Walk It'
(May 2001, 1,000 limited edition seven-inches, Fierce Panda)



The title track is a wailing blues headtrip which should now be more than familiar. Instrumental B-side 'Walls Get Smaller' housed guitars bigger than Boeing 747s. A scintillating statement of intent, this single sold out in a week.

'You Might As Well Try To Fuck Me EP'
(November 2001, Hut)

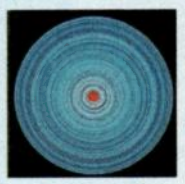


Now signed to Hut, The Music released '...Fuck Me' – a big, sweaty, obnoxious and chart-ineligible rock stomp, backed by B-sides 'Karma', 'Treat Me Right On' and the dramatic, blues-fuelled EP highlight 'Too High'. The latter is the only track that made the album and appropriately closes the band's debut LP.

'The People EP'
(April 2002, Hut)

The first release from The Music's album sessions, 'The People' saw them finally taking the guitar-powered dance route they'd always hinted at. Starting off like a '70s cop show before turning into a big hippy disco run by '90s dance producer Josh Wink, 'The People' was backed by 'Let Love Be The Healer' and live favourites 'Life' and 'Jag Tune'.

'Take The Long Road And Walk It'
(August 2002, Hut)



Much improved re-released re-recording of their barnacle-inducing debut single with added production chutzpah. B-sides were the Verve-y 'Alone' (with some amazing vaulting vocals from Robert), plus the tenderly epic 'Raindance'.

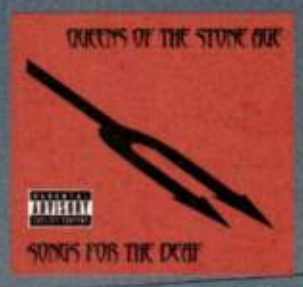
THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

JURASSIC CLASSIC

PARANOID, DISORIENTATING, DRUG-FUELLED ROMP THROUGH CLASSIC ROCK TERRITORY

QUEENS OF THE STONE AGE
Songs For The Deaf
(INTERSCOPE)



The myth is often so much better than the reality. It's great to hear about the excess, but the hangovers are less often recorded. Great to hear about the drugs, less to hear about the dependency. Brilliant to witness amazing rock'n'roll, less brilliant to be there at the soundcheck.

The achievement of Queens Of The Stone Age is to do all three: be masters of the myth, deal with the reality, and be masters of their rock as well. 'Songs For The Deaf', their third album, finds them capitalising on this unique position, and nearly all of what you might want from them and their music is here. There are great titles ('You Think I Ain't Worth A Dollar But I Feel Like A Millionaire'), displays of extraordinary rock'n'roll ('A Song For The Deaf') and great disturbing pop ('No One Knows'), and they all contribute to Queens' mystique.

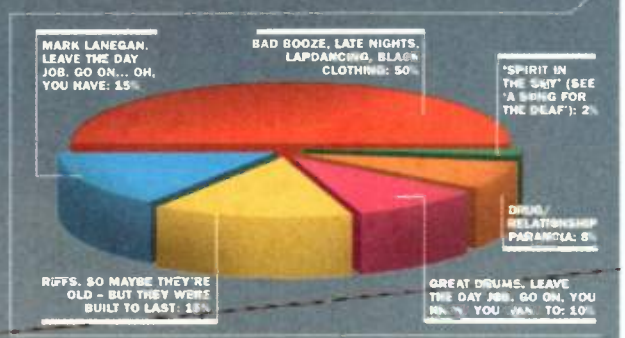
Having begun as a straightforward three-piece band, they're now something else altogether. Their world – sexual, drug-filled, occasionally paranoid – has become progressively darker, and as such we find them nothing less than guardians of the rock flame. It's an intoxicating story, and obviously one that's no less exciting to musicians. So here, joining full-time Queens members Josh Homme and Nick Oliveri are – once again – former Screaming Trees singer Mark Lanegan, and Dave Grohl. Importantly, these are people who have seen a lot and done a lot, but who are also pretty consistently on top of their game. It's a dream team.

So a voice announces *"I need a saga..."* and, sure enough, one begins. Of course, it takes in what are for QOTSA some routine stops – pills, punk rock, dark humour and death – but 'Songs For The Deaf' is an album very aware that these in themselves are neither empirically interesting, nor even anything new. 'No One Knows' and 'First It Giveth' stamp a dark mood on the record that never quite lets up – instead, it creates a woozy, disorientating world of sound that attempts to find the most innovative way possible of visiting signature rock subjects.

There are still moments of release here (there's the great 'Gonna Leave You', 'Another Love Song' and the Lanegan-sung 'Hangin' Tree'), but the greatest achievement of 'Songs For The Deaf' is that it isn't an album that tells you what it was like – this is one that puts you right there. To be there with Queens Of The Stone Age is definitely weird, but undeniably thrilling. It's the feel odd hit of the summer, and it's going to be very hard to beat.

John Robinson **9**

THIS ALBUM CONTAINS...


MARK LANEGAN, LEAVE THE DAY JOB, GO ON... OH, YOU HAVE: 15%
BAD BOOZE, LATE NIGHTS, LAPDANCING, BLACK CLOTHING: 50%
'SPIRIT IN THE SKY' (SEE 'A SONG FOR THE DEAF'): 2%
DRUG/ RELATIONSHIP PARANOIA: 8%
RIFFS. SO MAYBE THEY'RE OLD – BUT THEY WERE BUILT TO LAST: 15%
GREAT DRUMS. LEAVE THE DAY JOB, GO ON, YOU
YOU TO: 10%

MUDHONEY
Since We've Become Translucent (SUB POP)

Grunge pioneers' eighth album

For newcomers: Mudhoney were the lumberjack-shirted Seattleites dubbed the John The Baptists Of Grunge, because they spent years headlining over Nirvana before Kurt's mob went supernova.

Now they're back after a four-year hiatus to show those nu-garage upstarts how it's *really* done. The good news is that nothing much has changed: the guitars still sound primeval, while some sax-laced stoner metal epics push their sound into new territory. This is a thunderous return to form. Good to know that there's a part of the world that'll always be glad to wear plaid.

Pat Long **7**

SLEATER-KINNEY
One Beat
(KILL ROCK STARS)

Righteous pop-politicos return

Despite taunting list-making indie boys with 'You're No Rock'n'Roll Fun', Sleater-Kinney's reputation as dry feministas still precedes them like a fun-crushing elephant. But when they're creating songs as febrile and intelligent as 'Step Aside' and 'Oh!', it's hard to understand why they're not as huge as an all-Strokes version of *Big Brother*. Few bands could explore motherhood and terrorism without making you want to shoot them: Corin Tucker's electric-shock voice and the adrenal guitars make them as essential pop topics as schoolyard crushes and backstreet drugs.

On 'Light-Rail Coyote', they use a local news story about a feral animal boarding the airport train: it's the perfect metaphor. In between the domestic, the comm... Sle...

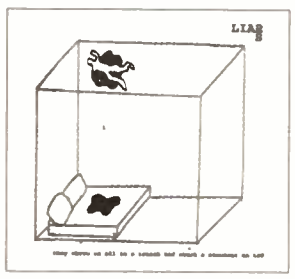
ALBUMS

ALL ALBUMS REVIEWED ARE RELEASED MONDAY AUGUST 19, 2002. TO BUY ANY TITLE GO TO WWW.NME.COM/SHOP

TRUTH OR DARE

DEBUT FULL OF MYSTERIES FROM ADOPTED NEW YORKERS

LIARS
They Threw Us All In A Trench And Stuck A Monument On Top
(BLAST FIRST)



Liars are a New York band, none of whose members are from New York. Parody, mischief and contempt for the mainstream ooze from every pore. These are not the people to leave in a room with a pair of scissors and your kid sister's Darius posters.

Just when you think you're finally about to get a handle on their slippery punk-funk manifesto, you unfold the sleeve only to find it completely blank other than for a picture of the four of them slumped lifeless along the bottom edge. All except for Australian singer Angus Andrew that is, who, one eyebrow raised, smirks back at us from below a pencil moustache.

The hall of mirrors continues once you press play. Song titles are replaced by obscure lines snatched from child-like conversation or, at best, anagrammatical crossword clues. Opener 'Grown Men Don't Fall In The River Just Like That' builds into a pulverising Gang Of Four-ish thrash over which Angus screams *"Wake up/We've got our fingers on the pulse of America"*; a searing 'Mr Your On Fire Mr' starts with Angus howling *"Do the twist!"* and then burbles into PiL-meets-The Birthday Party iced-funk. Nailed to the dancefloor by Flea-like bassist Pat Nature, and dragged up to date by hip-hop beats and random electronica, musically Liars are taut as a tightrope. Whenever the temperature looks like getting too steamy, guitarist Aaron Hemphill applies droning, hypnotic guitar-FX to bring us back to freezing point. Angus, meanwhile, screams for absolution, clemency and, at times, like he's just come from the amputation ward via David Lynch's place.

Like a lost child running through a freakshow, Angus knows disaster is imminent. For the chilling half-hour finale 'This Dust Makes That Mud' he goes missing completely, and we're left searching for clues as the band writhe eerily into the night.

Far chillier than fellow NY-ites The Rapture and infinitely spookier than ARE Weapons, Liars' only unsettling objective is to draw us into their dark delirium and show the world up as a gilded palace of false promises. Not to be trusted. Or are they?

Jason Fox **8**

Liars (and if you believe that, you'll believe anything)

LIARS ARE CURRENTLY LISTENING TO

Björk 'Vespertine' (ONE LITTLE INDIAN)
Andrew Angus: "Björk's latest album is great, we love her voice and the texture of the music."

Notorious BIG 'Ready To Die' (BAD BOY)
"Biggie is the illest, the best hip-hop artist around *(??!! – Dead Rappers Ed)*."

The Mamas & The Papas 'Best Of' (SPECTRUM)
"Such great songs, we don't care what anyone thinks, we love them."

VARIOUS
Irreversible OST
(ROULE)

Daft Punk man's electro score

Irreversible is the brutal rape and revenge thriller by controversial Parisian arthouse director Gaspar Noé that distressed 20 Cannes festival-goers so much, they had to be given oxygen. This original soundtrack, by Daft Punk's Thomas Bangalter and released on his Roule label, enhances the film's horror and tension and marks a distinct shift in tone and style for the French pop maestro.

Recalling early-'80s film-maker John Carpenter's unsettling electronic scores, Bangalter pits nauseous electro ('Rectum', 'Stress') against scorched techno ('Outrage') and frisky house from his earlier 'Trax On Da Rocks' series. Pieces by Beethoven and Mahler add a certain serenity to the malevolent mood, but this will undoubtedly be remembered

PEROUINC.COM/SAM JONES

LEAVES
Breathe
(B-UNIQUE)

Leaves on the line to fame

The hottest thing out of Iceland since great spurts of boiling volcanic water, Leaves are being touted as potentially huge semi-acoustic folk-rockers on both sides of the Atlantic. With good reason, judging by this strong debut collection of lightly traumatised vocals, tremulous melodies and single-word titles possibly all nicked from Calvin Klein fragrances: 'Breathe', 'Crazy', 'Catch', 'Epitaph'.

Happily, the tunes behind them evoke the right degree of purity and elemental beauty, from the translucent Coldplay-ish glide of 'Silence' to the fragile Nick Drake sobs of 'We'. Arnar Gudjonsson is king of the melancholy power ballad, and although his Verve-style rockers tend to lumber, Leaves sound zeitgeisty enough to inject some cold fire into the soft-rocking mainstream.

Stephen Dalton **7**

MARAH
Float Away With The Friday Night Gods
(ARTEMIS)

Springsteen meets Oasis. Oh lord...

Marah – essentially Philadelphian brothers Dave and Serge Bielanko – are that often grisly American phenomenon, the bar band who got lucky; who went from drooling over Springsteen to having him guest on this, their third album.

'Float Away...' is, nevertheless, quite amusing, if only for the outrage it's provoked among the roots-rock cognoscenti in the States. Where once Marah sounded dull but *real*, now they sound dull but blow-dried. So producer Owen Morris, doubtless thrilled by working with two feisty brothers again, dusts down his old Oasis tricks and turns Marah into exactly the same kind of bombastic and hollow stadium rock they were once assumed to stand against. It sounds horrible – *well done.*

John Mulvey **3**

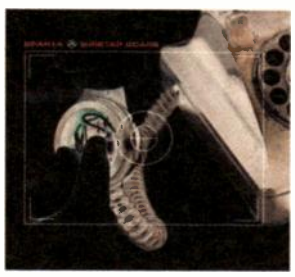
NON PHIXION
The Future Is Now
(LANDSPEED/UNCLE HOWIE)

Paranoid rap crew's debut

Despite the B-boy poses and arcane street slang, Brooklyn's Non Phixion radiate a fearsome energy more suited to hardcore punk veterans like Agnostic Front. The hip-hop quartet are extremists. And a debut LP that's been seven years in gestation explains why they're such a hot – and controversial – property.

The onus is mainly on paranoid conspiracy theories, with two versions of 'The CIA Is Trying To Kill Me', as well as 'Cult Leader''s cheeky Smooth Da Hustler update, plus 'Black Helicopters'' scariness and 'Suicide Bomb''s baiting of bin Laden. Sex and drugs make appearances as well – as do producers DJ Premier, Large Professor and Pete Rock, to add to DJ Eclipse's cuts and Necro's nosebleed beats. That said, approach with caution. Non Phixion aren't for everyone.

Dele Fadele **6**



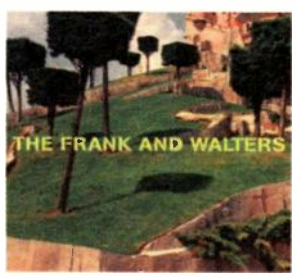
SPARTA
Wiretap Scars
(DREAMWORKS)

At The Drive-In remainders' hardcore debut

Sparta are the less hairy faction that arose from the great At The Drive-In split of last year. But where Afro-men Omar and Cedric left to concentrate on pushing boundaries in The Mars Volta, Jim Ward *et al* wanted to keep things ticking over nicely. 'Wiretap Scars' shares many traits with ATD-I – the ragged, fluid guitars, that emo-drenched tension – but Sparta have upped the ante with hungry post-hardcore fury ('Cut Your Ribbon') and majestic melancholy nicked from Fugazi's back pocket ('MYE'). Meanwhile, Ward's defiant phlegmatic howl, part Cedric, part Ian MacKaye, trades fully on the familiar.

First signs were that the excellent Mars Volta would show who truly wore the trousers in ATD-I. Sparta radically alter that preconception.

Darren Johns **8**



THE FRANK AND WALTERS
The Frank And Walters
(SETANTA)

Ace blast from pop's past

Before Britpop was a twinkle in Graham Coxon's bifocals, we had The Frank And Walters; sweet, innocent, monstrously-flared types who gambolled through their janglesome oeuvre like lysergic lambs. Essentially The Three Stooges to The Wonderstuff's Monty Python, the Irish trio scribbled ridiculous songs about daisy chains ('Daisy Chain') and the burden of wearing flares ('Fashion Crisis Hits New York'), each of which cantered like a giddy pantomime horse in a paddock of pure pop joy.

But that was then and this, well, isn't. *"How can I exist in a world of change?"* they ask on 'How Can I Exist', as time dries its eyes on a huge, injustice-soaked hankie. The answer, tragically, is 'you can't'. May their daft souls rest in peace.

Sarah Dempster **7**

BRIGHT LIGHTS, DARK CITY

NEW YORK ART-ROCKERS' BLEAK DEBUT

PHOTOGRAPHY: JASON BARON

INTERPOL ARE CURRENTLY LISTENING TO

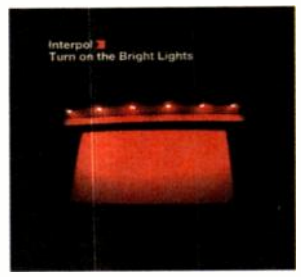
Múm 'Finally We Are No One' (FATCAT)
Daniel: "A perfect balance between leftfield electronic music, live instrumentation and traditional arrangements."

Anti Pop Consortium 'Arrhythmia' (WARP)
Paul: "The best lyrics."

Warlocks 'Rise And Fall' (BOMP)
Sam: "Aural Vicodin."

The Jesus And Mary Chain 'Psychocandy' (BLANCO Y NEGRO)
Carlos: "As relevant today as it was in 1985."

INTERPOL
Turn On The Bright Lights
(MATADOR)



When it comes to comebacks, only Elvis can match the dark. This year a grey-skinned British past is being dragged back into the light. Dark angels Black Rebel Motorcycle Club have already made the journey and now come the half-British, New York-based Interpol to draw the curtains, dim the lights and tear into the reserves of paranoia, lust and fear that fuel this intriguing debut.

Forget the New York state of mind: Interpol have crossed county lines into new, distinctly Mancunian territory. The electroclash '80s have no place here – except maybe as a party heard through a thin and depressing partition wall. The already inevitable Joy Division comparisons are obvious and unmistakable, airborne in the ashen atmospherics, Paul Banks' earth-to-earth voice and guitars so chokingly dense they should have a clean air order slapped on them. Yet The Smiths also lurk in the rugged rhythms and the clinical vocal deadpan. *"This is the only version of my desertion that I will ever subscribe to"* yelps Banks on the cryptic tickertape spool of 'PDA', which is Morrissey-rhyming of an almost comical order – while 'Say Hello To The Angels' takes a punctured bicycle on a hillside desolate and customises it into a streamlined motoring machine.

Admittedly, there are times when all the bomb-age portent makes you feel like wearing a 'Nuclear Power *Nein Danke*' badge, but they make it OK even when – as on 'Stella Was A Diver And She Was Always Down' – the gloom threatens to become gauche. It could be as warm and emotionally satisfying as a hug from a piece of industrial cutting machinery, but Interpol temper this album with real atmospheric sadness: the guitar sunspots that flare through 'Untitled', the echo and ache of 'Leif Erikson', the way the magnificent 'NYC' brings on the dancing horses for a slow, sad waltz through the city's sickness, the snap-shut metal box clang of 'Obstacle 1'.

Through all those years of bad irony and blank angst, the dark's vital signs have kept strong. With 'Turn On The Bright Lights', Interpol interpret them perfectly for these new and exciting times.

Victoria Segal **8**

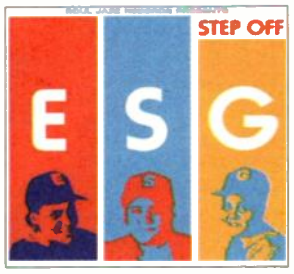
FEAR FACTORY
Concrete
(ROADRUNNER)

Ross Robinson-helmed industrial metal rarity

Fear Factory's quest to haul sweaty, thrashy metal into a dark cybernetic future culminated in their last album, 'Digimortal' – a record that provided a fitting swansong to the quartet's decade-long career. 'Concrete', however, is where it all began. A 1991 pilot album recorded on a shoestring with help from future metal production pioneer Ross Robinson, it was shelved when the group inked a lucrative deal with Roadrunner.

There's little evidence here of the group's characteristic cyborg sound – tracks like 'Soulwomb' are oily, mechanical thrash documents with barely a hint of the chrome-slick production of the later records. All the same, 'Concrete' holds a weird kind of power. It's a bleak, alien, but far from artless noise assault.

Louis Pattison **6**



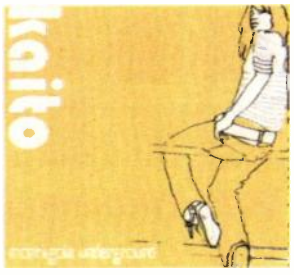
ESG
Step Off
(SOUL JAZZ)

Street-funk innovators return

OK class, pay attention! Way back when Destiny's Child were still sassing their way thru' kindergarten, ESG were a beyond cool trio of real-life soul sisters who, encouraged into playing instruments by their mom to avoid South Bronx gang life, promptly knocked out some of the most spartan club classics ever made.

Ripped off to high heaven and sampled by everyone from TLC to Doug E Fresh to Miles Davis, the New York trio have reformed plus daughters, keen to remind us where skeletal epics 'Moody' and 'UFO' came from. Lightning flashes of the old genius sashay forth. 'Six Pack' is a lascivious drawl. 'Sensual Intentions' a haunting, pared-down hustle. Anyone who's even *mentioned* ESG in their pathetic efforts to be 'hip' should be compelled to buy.

Jason Fox **7**



KAITO
Montigola Underground
(DEVIL IN THE WOODS)

Norwich indie troupers' sprightly second effort

Once upon a time, all alternative music sounded like this. So while KaitO actually hail from Norwich, you might think they were from another time. Bursting with DIY exuberance and boy-grrl shouting, they're as old-school indie as coloured seven-inch vinyl.

Fortunately, rather than being this year's Bis, they add paranoid electronic weirdness to their jangly songs. Meaning 'Trailous' is bugs-under-the-skin itchy, 'Non-Descript' is anything but, and practically everything else sounds like being trapped inside a party balloon with only a bottle of amyl nitrate and an anarchic primary school band for company. Exhuming the corpse of guitar music's past has rarely sounded so fun, feral and cacophonous.

Jim Alexander **6**

VARIOUS
Sancho Panza: Carnival
(MY RECORDS)

Double disc of dizzy dad house

Notting Hill Carnival stalwarts Sancho Panza deal in "dirty, twisted" house. House music, that is, with dirt under its fingernails, love in its heart and a trip gently fluorescing its brain. The sound? Latin percussion and real instruments, rubbery tech house and sci-fi FX – machine music where the humans are, obviously, in control.

From Snowboy to Francois Kervorkian, 'Carnival' is awash with cracking tracks. However, lush as it is, it's also – when compared to, say, the Unabomber's forthcoming mix album – a little conservative. Solid and soulful accompaniment to a lazy Sunday morning, 'Carnival' ultimately lacks those moments of unexpected madness that would seal its greatness.

Tony Naylor **7**

BLUE STATES
Man Mountain
(MEMPHIS INDUSTRIES/XL)

Greek trip-hopper's second effort

Chillout music. Therapeutic lifeblood for post-chemical cabbage brains on post-Ibiza comedown, perhaps, but Blue States – songwriting instrumentalist Andy Dragazis, joined here by live backing musicians and vocalist Ty Bulmer – is a slightly more ambivalent prospect for the rest of us.

Bulmer's collaborations are the best, her folk-tinged sighs lending an edge of sadness and mystery to these overly tasteful furnishings. On his own, sadly, Dragazis indulges in week-long acid-jazz jams. Even the laziest-sounding blend of Bacharach, tropicalia and cinematic loungecore needs to be composed with immense passion and ruthless attention to detail, otherwise it comes out as pleasant but instantly forgettable mush.

Stephen Dalton **5**

RJD2
Dead Ringer
(DEF JUX)

Smart Shadow-y hip-hop

The word on Hip-Hop Street is that RJD2 is the new DJ Shadow. It's an unavoidable comparison. The records sampled by the Ohio DJ – blues, '80s hip-hop, '60s soul – aren't news: 'Deadringer' is singular because of the way these samples are assembled with a love and musicality comparable to Shadow's 'Entroducing...' or Coldcut's 'Journeys By DJ' mix.

Better still, RJD2 works over the soundscapes with cartoon scratching and joyful guest raps (*"What the fuck's yer definition of underground?/Depressing beats and bleak cats who love that sound?"*). Meantime, on 'The Chicken-Bone Circuit', the moody piano trip-hoppery is so Mo'Wax you can hear James Lavelle boring a trainer shop assistant about *Apocalyp*
ba

THE NME CRITICS SINGLES

ALL SINGLES REVIEWED ARE RELEASED MONDAY AUGUST 19, 2002.

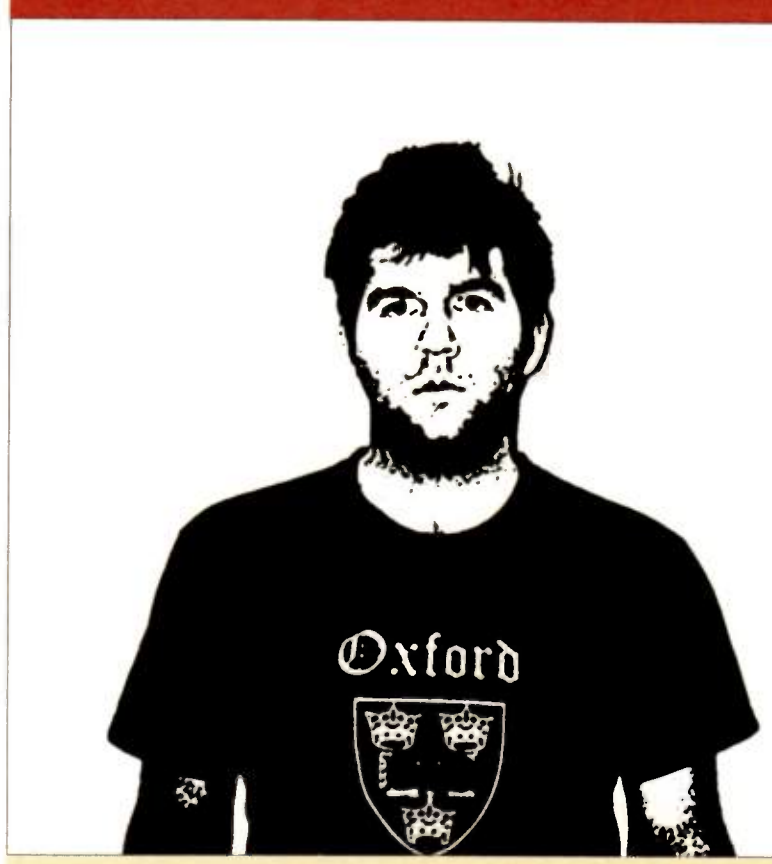
MINT ROYALE
Sexiest Man In Jamaica (FAITH & HOPE)

Two years ago, with Top 20 hit 'Don't Falter' (featuring Lauren Laverne before she sold her soul to present Channel 5 children's telly), Manchester duo Mint Royale proved you could propel giddy, glorious dance tunes chartwards without being an egomaniac superstar DJ or churning out an awful one-off 'Eybeefer anfem'. So this is a bit of a disappointment. Like Fatboy Slim on the happy pills dabbling in ska, it features Prince Buster declaring himself the *"sexiest man in Jamaica"*. Over and over. It has little of the one-finger-to-the-world greatness that once made Mint Royale so ace, yet sadly this is probably their best chance yet of making *Top Of The Pops*. ***(SG)***

TRUTH HURTS
Addictive (AFTERMATH/INTERSCOPE)

New from the Dre franchise, 'Addictive' is actually produced by his right-hand man DJ Quik, but the good Doctor's trademarks are all over it: the diamond-hard beats, the laser-guided vocal performance, the fact that it seems to have been beamed down from an ineffably funky parallel universe. Then just when you thought it couldn't get any better, there's a superb rap courtesy of Rakim, the '80s hip-hop legend to whom all contemporary rappers bow the knee. And we haven't mentioned Truth Hurts herself, who sings with an intensity verging on the frightening. Somehow both avant-garde and bang on the commercial money, this is yet another triumph for the hip-hop Brian Wilson. ***(AN)***

SINGLE OF THE WEEK



LCD SOUNDSYSTEM
Losing My Edge/Beat Connection (DFA/OUTPUT)

James Murphy must be having the time of his life. The beefy Brooklynite is one half of DFA, the producers who transformed The Rapture from skronky art-punks into a relevant-sounding concern. As LCD Soundsystem, Murphy mines a similar seam of nervy hedonism and raw punk-funk energy on these two dub disco anthems that would bring the house down were it not for Murphy's neurotic David Byrne-style monologues. *"I was there"*, he mumbles over 'Losing My Edge''s minimal Casiotone crunch, *"in 1968 at the first Can show in Cologne"*, before namechecking the Sonics, Mantronix and Suicide. A major new talent striving – and succeeding – to be original. Respect. ***(PM)***

ROYKSOPP
Remind Me/So Easy (WALL OF SOUND)

About this time last year, *NME* took Kings Of Convenience to Ibiza. Little did we know that barely 12 months later, Kings singer Erlend Øye would have almost completed a solo dance album and be guesting on singles by dark Norwegian dance lords Röyksopp. Following 'Poor Leno', 'Remind Me' is beautifully evocative, melancholic folk disco, made even better by a remix which makes it sound a bit like 'The Model' by Kraftwerk. You'll know 'So Easy' from the advert for T-Mobile phones – it's the one that sounds like a chilly, star-sprinkled night in some remote mountain region. All told, more comforting and uplifting than a mug of MDMA-spiked Horlicks. ***(AN)***

ATOMIC KITTEN
The Tide Is High (Get The Feeling) (INNOCENT)

Just before Chris Evans saved her from the music business leeches (a rarely heard but perhaps truer perspective on the whole grim saga), Billie Piper waved goodbye to the charts with a not-very-good cover of 'The Tide Is High' – a reggae tune originally by John Holt but made famous by Blondie. And – ta-da! – here it is again, only with Billie's labelmates Atomic Kitten singing over what sounds like her old backing track. As a song, 'The Tide Is High' is so yearning and mellifluous that it's impossible to ruin it completely – but this prefab monstrosity has a damn good try. And another thing – why can't Jenny Kitten just put them away? ***(AN)***

OOBERMAN
Beany Bean (ROTODISC)

Prising open the glam-pop vault they've been squatting on ever since 'Shorley Wall' cartwheeled across the charts in 1999, Ooberman have decided, quite rightly, that a few weeks after the release of The Coral's album is as fine a time as any to re-launch their psychedelia-powered rocketship. *"D'you ever get the feeling you're missing out on something?"* grumbles singer Dan Popplewell, in the manner of a man who really does feel he's missing out on something. "Christ, yes," we reply, frugging wildly to 'Beany Bean''s magnificent impersonation of The Human League at a ska convention. OK, they may be as fashionable as cat-skin plus-fours but, dammit, it's

MOBY
Extreme Ways (MUTE)

And so Moby's multi-faceted weirdness continues apace. This month, is he going to be Gary Numan without (quite literally) the hair? The studied techno-rock boffin we all know and love from a thousand adverts and 'funky' office receptions around the world? Or just a bloke who can't quite believe his luck of recent years and, hey, who cares about the songs any more anyway? Strangely enough, 'Extreme Ways' features a disco-inspired, keyboard-swirling bass line that wouldn't be out of place on a Charlatans track, but it's ruined by Moby tediously droning *"Oh baby, then it fell apart... like it always does"* over the top. Couldn't have put it better ourselves. ***(SG)***

POD
Boom (EAST WEST)

Delightfully, this record came to *NME* towers in an envelope full of ping-pong balls with a teasing note to say they were "something to do with the video". Imagine our surprise, then, when the promo to the Christian rockers' third single turned out to feature them not in a Thai brothel, but playing a game of table tennis. Even though POD's match did end up in a big scrap, it was something of an anti-climax. 'Boom' is serviceable nu-metal with all the anti-social bits taken out, the musical equivalent of Kaliber alcohol-free lager. A major comedown from POD's world-eating debut hit 'Alive', it suggests that, like Kaliber, they're destined for a short shelf-life. Time they started praying for a resurrection, perhaps. ***(AN)***

GOLDRUSH
Wide Open Sky (VIRGIN)

What with an asteroid set to wipe out the planet, the military invasion of Iraq imminent and the horror of a new Suede album on the horizon, it's reassuring to know that Oxford folkies Goldrush are here to help us through the crisis, always nonchalant about the world's ills. *"It's a simple mistake that anyone could have made/You could have done better, now it doesn't really matter"* shrugs Robin Bennett over rustic guitars, forgiving plague, pestilence and George Dubya his itchy trigger-finger in five seconds flat. Hmmm. Goldrush may need to dig a little deeper if they're to damage the foundations of Coldplay's gloom-rock empire, but they've got the tools to do it. ***(JF)***

TEMPSTER/JASON FOX/SIOBHAN GROGAN/PIERS MARTIN/KRISSI MURISON/ALEX NEEDHAM/PETER ROBINSON/ALAN WOODHOUSE

BLAZIN' SQUAD
Crossroads (EAST WEST)

Straight outta Chingford and barely outta diapers, rising garage-pop crew Blazin' Squad cover Bone Thugs-N-Harmony's 'classic' R&B blubbathon. Its 'flava' is essentially that of the original, but with added phat beats and much general bigness. All of which is fair enough. But, Jesus, look at their faces. They're *terrified*. And no wonder: Blazin' Squad have seen the future and it's brandishing a sign upon which is daubed, in the blood of a million failed child stars, "Remember S Club Juniors". ***(SDem)***

BLOWFELT FEATURING SLARTA JOHN
Back Up Back Up (WORDPLAY)

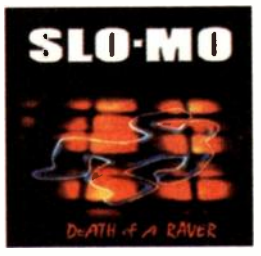
If you're no stranger to 'booty-shaking', this will be your bass throbbing, hot-pant shaking heaven. But to our untrained ears, this sounds like nothing more than a tinny beat hammering away at our brains like a warped science experiment, a strategically placed police siren and the ramblings of a man with too much to say for himself. You are doomed to a summer of misery if this is the sort of nonsense your neighbours/the flat upstairs/your older brother loves. ***(SG)***

KARMINE KENDRA
Ninety Percent (NICE NICE)

Karmine Kendra once sang with Red Snapper, but we won't hold that against her. Here, she returns on a lover's rock tip for the capital's hottest new label. This is the laid-back London chanteuse's irresistible cover of the Gwen McCrae classic, spiced up for a long Indian summer with crackling dub from crate-diggers The Nextmen. Expect to hear this booming from every soundsystem at the Notting Hill Carnival at that stage late in the day when you've lost your wallet, your friends and your marbles. ***(PM)***

SLO-MO
Death Of A Raver (CIRCUS)

If you can remember the halcyon days of rave – M25 roadblocks, tabloid demonisation and 15 quid pills – then clearly you weren't there. Slo-Mo's David Gledhill was one of those sitting on the sidelines, taking it all in. Now he's documenting the slow decline of his mates' brain cells on this almost condescending lament. It's a decent tune, aided by an Astrud Gilberto sample, that swaggers along like a punked-up Coral – but one can't help wondering how his once-mad for it chums will feel about this. ***(AW)***



CHROMEO
You're So Gangsta (FABERGÉ)

Chromeo's glam electro-pop pair Dave One and P-Thugg used to make beats for Canadian disco troupe Bran Van 3000, so they were obviously grateful – and starving – when Montreal's Mr Big, Tiga, threw them a lifeline in the form of a deal with his new Fabergé label. And boy, we're glad he did too: 'You're So Gangsta' (as Graham Norton said to P Diddy) is lipglossed codpiece funk so smooth even its oily sax solo sounds superfluous. How can something so wrong be so right? We blame Fischerspooner. ***(PM)***

TRUCKS
It's Just Porn Mum (GUT)

Oh dear. We all surely remember how horrendously embarrassing it was to see sex on TV in front of your folks. Trucks take the view that naked flesh on the box is so commonplace nowadays that Mummy should get used to it. Are you fucking joking? What kind of freak would think that happily settling down to watch porno with the old dear is a good thing? It's the sort of idea that could only form in the mind of the kind of sick fuck who will actually rejoice in the fact that this sounds *exactly* like Wheatus. ***(AW)***

NIGHTMARES ON WAX
Know My Name (WARP)

A nightmare on wax? *Au contraire*, my friend: 'Know My Name' is by some distance the prettiest and sweetest four minutes 33 seconds pressed onto plastic this week, or most others for that matter. After a decade peddling roughed-up hip-hop and trendy cyber soul, Leeds gent George Evelyn dashes off this, a beam of modern Motown sunshine that could leave Warp with – gulp – a hit on their hands. What's more, in vocalist Chyna B, Evelyn has found a talent to rival Ms Dynamite. ***(PM)***

SERAFIN
One More Way (TASTE)

Come, come, Serafin. Don't be so coy. 'One More Way' to what, exactly? Avoid a tune? Sound like My Vitriol? Make your guitars moan like haemorrhaging camels? Though the middle-eight features a bit that sounds, intriguingly, like several Picts trying to push a monolith up a hill, the Londoners' single is otherwise the missing link between boring and rubbish. It's bubbish. It's roring. It squats in a pool of its own mediocrity, like a tramp in a Crackout T-shirt lying in a piddle-stained underpass. ***(SDem)***

GO SHOPPING

CORNERSHOP
Staging
Released Monday 19 August

- Staging is a perfect example of Cornershop's unique offhand charm and is taken from their critically acclaimed album Handcream For A Generation
- It brings together music box chimes, boogie guitar, a children's choir and swirling strings
- Available on two CD singles featuring a brace of excellent new tracks

Also available at V.Shop

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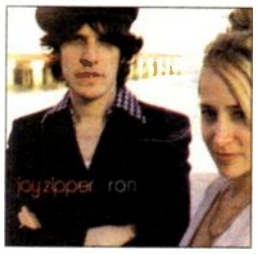
JOYZIPPER
Ron (13 AMP)

Cute beyond all conceivable belief, New York boy-girl duo Joyzipper inhabit a world in which fey indie-schmindie rules. Signed to David Holmes' 13 AMP label, theirs is that odd bracket of music: pop music that simply isn't popular. Saint Etienne? Ladytron? Yeah, you know the stuff. 'Ron' combines the sort of twee, giggly vocals and lush fuzzy guitars that are likely to put Belle & Sebastian out of a day job. It might not do a hell of a lot, but it's still nice and innocuous in the same way that wallpaper is. ***(KM)***



MISTY DIXON
Butterflies (TWISTED NERVE)

Jane Weaver has been a face on the Manchester softie scene for years. In the late-'90s she fronted bittersweet pop band Kill Laura, before releasing her solo debut album 'Like An Aspen Leaf' to much critical excitement. Girl group Misty Dixon finds her covering the Dolly Parton-penned track 'Butterflies' from the '70s sitcom of the same name. While it's hard to dislike her indie angel voice, this is a touch too twee to ever be more than a superior novelty record. But with Jane, there's always next time. ***(SG)***

THE ZUTONS
Devil's Deal EP (DELTASONIC)

More bracing guitar pop from Merseyside, this is a fantastic opening salvo from the wild west-preoccupied Zutons. Compadres of The Coral, but on this evidence a lot more musically straight-down-the-line, 'Devil's Deal' is a soul-powered holleration about going to the *"gates of hell"*. Featuring a brilliant bit where someone strangles a guitar, it's full of northwestern promise. B-side 'Zutonkhamun' is a rather fine North African-scented instrumental. Smokin', in every sense. ***(AN)***

ENRIQUE IGLESIAS
Love To See You Cry (POLYDOR)

Iglesias Jr may be buff as ninepence, but can the jut-jawed sex-mound pen a decent tune? Not by the freshly-sprouted-and-actually-rather-unnerving hairs on his chinny-chin-chin! 'Love To See You Cry' slurps. It slithers. It's oilier than an I Can't Believe It's Not Butter conference in Peter Stringfellow's thong. Evidently, there's more to this pop lark than possessing a jaw like a Hebridean outcrop. Your arse may oscillate like a big gyroscope, Iglesias, but it's writing tunes your mouth can't cash. Sort it out. ***(SDom)***

TOMPAULIN
Give Me A Riot In The Summertime (TRACK AND FIELD)

Tompaulin attempt to give their class-of-'86 schmind some muscle by addressing the race riots that blew up across the north last summer. Since they're from Burnley it's a subject that's not so much close to home as smashing the back door down and pissing on the bedroom carpet. Sadly, Tompaulin's Beautiful South-on-downers delivery is drab and flat, while the lyrics just state the bleedin' obvious. Worthy, but sounds like Chumbawamba on life support. ***(AN)***

ABS
What You Got (RCA)

It comes as no surprise that the first single to emerge from the debris of Five (Abs was the one behind the *"Wiggy wiggy/I'm getting jiggy"* line) should follow the band's blueprint so closely: a bloody awful idea for a song, the lyrical prowess of your average Shed Seven B-side, and somehow, stumbling from the wreckage, a near triumph. In this case it's 'Uptown Top Ranking' with Abs musing about the fact that *"I've got a girl but, still..."* then going after a model for, ahem, "GQ *magazine*". Top stuff. ***(PR)***

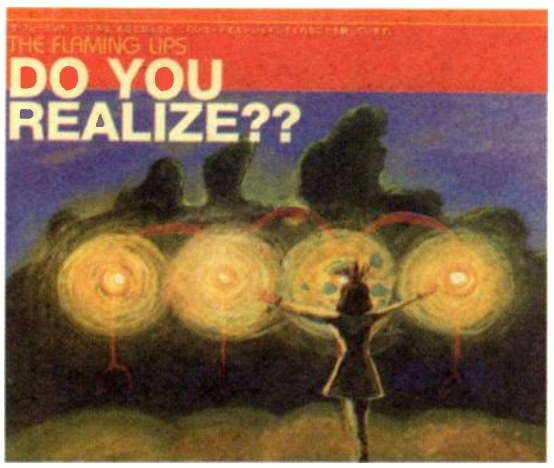
AIM FEAT STEPHEN JONES
Good Disease (GRAND CENTRAL)

Six years after the sinister 'You're Gorgeous' was misunderstood by lovers all over the country, it's strangely comforting to discover Stephen Jones (aka Babybird) still has a penchant for the twisted-but-catchy love song. While Aim's mainman Andy Turner supplies seasonal smooth beats, parping brass and, erm, recorders, his guest vocalist coos like a more sleazy Al Green, convincing the object of his affection that he's worth having around, despite his many glaring flaws. Which kind of sums up his career. ***(AW)***

TEARS IN X-RAY EYES
My Strange Love EP (TEST TUBE)

The latest series of excursions in musical wonderment from the multi-talented Tim Closs involves the shambling approach, the lyrical panache and the gift of melody of an electro Damon Gough. A Badly Rendered Boy, if you will. Four tracks of loneliness and aimlessness, from the sparse ('My Strange Love') to the sweepingly orchestral ('You'll Know A Good Thing When It's Gone'); if robots ever fell in love (which the bastards never do) it would sound like this. ***(PR)***

READ MY LIPS



FLAMING LIPS
Do You Realize??

- Do You Realize is the first single to be taken from The Flaming Lips astonishing new album, Yoshimi Battles The Pink Robots
- It comes on two CDs and a DVD - each format features exclusive and unreleased Lips tracks
- "The band's most delicate and sophisticated work yet" ***** (The Times)

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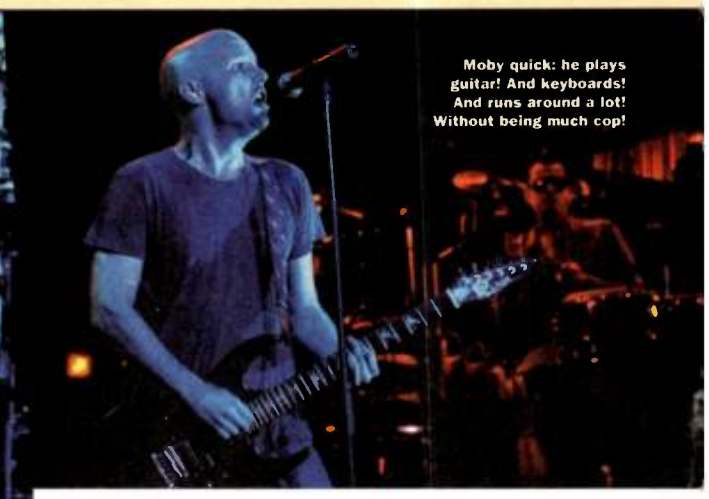
LIVE REVIEWS

Edited by Pat Long

OH, LORDY!



Moby quick: he plays guitar! And keyboards! And runs around a lot! Without being much cop!

MOBY
Area2 Festival, Toronto Molson Amphitheatre

Last year Moby was at the top of his electronically chart-crushing crossover game when he helped put together the continent-crossing Area1 Festival. The bald one's small stature notwithstanding, 'Play''s ambient blues dwarfed the likes of support bands Incubus and OutKast and left stadiums across North America swaying to a brace of car adverts.

Now, back with another album and Area2, Moby has a much steeper rock mountain to climb. Newie '18' isn't soundtracking as many water births and dinner parties as his last record did and the techno egghead has set the bar a whole lot higher with his choice of warm-up act: support this time around is none other than The Thin White And Actually Ageing Rather Gracefully Thanks Duke. The former Richard Melville Hall's decision to play with Bowie is an odd one. Motivated obviously by his status as a fan, it also means that by the time Moby arrives onstage, most of the audience has drifted away after a vintage turn from Bowie. Things aren't helped by the fact that, initially at least, Moby just doesn't have as much wind in his sails as a year ago.

As his backing cast (bass, keyboardist, cello player, two violins, a drummer, congas and DJ) walk onto a smoke-saturated stage, the anti-Slim Shady ambles out wearing a T-shirt emblazoned with the legend 'Ghetto Soul Dog' and kicks straight off with the lascivious 'Extreme Ways'. For someone who's spent much of his life drug-free, he's certainly restless. During a frenetic 'Go', he repeatedly makes a sprinted circuit of the not-inconsiderably-sized stage, bellowing *"Go!"* into the ears of his aggrieved-looking bandmates. When he's not playing the congas in sync with a similarly slap-headed percussionist, he's leaning out over the crowd. They respond deliriously by, er, nodding their heads slightly. Then he interrupts a rousing 'Porcelain' by shouting "merci merci merci" until his gratitude starts to grate. In a set full of troughs and few peaks, 'Another Woman' falls surprisingly flat, as does an unnaturally sluggish 'Natural Blues', during which Moby attempts some lacklustre harmonising as the song unravels into an ugly stadium aerobo-rock workout.

The 'humourous' portions of the set fare little better. See Moby put on an Afro wig! See him indulge in a hamfisted DJ battle with turntablist RJ! "I'm going to embarrass myself like other white artists like Marky Mark!" he says before scratching a little during 'Jam For The Ladies'. Yes. Yes you are. Stop it.

Thankfully – and it takes a hellishly long time – the last third of the 80-minute set atones for all the previous miscues and scrapes perfection, mainly because Moby decides to play it straight. Even *sans* Gwen, 'Southside' works great live and is a lovely building block for 'We Are All Made Of Stars'. With a thousand tiny lights as the backdrop, the tune takes on a bold orchestral rock tone reminiscent of the Manics' 'A Design For Life'. 'Bodyrock' keeps the momentum going but it's the 90-second encore of Ramones classic 'Blitzkrieg Bop' that really causes untrammelled frenzy and allows the little man with the big wallet to escape with his re[illegible] m[illegible] J[illegible]

PHOTOGRAPH: LONDON FEATURES

DESIGN OF THE TIMES

THE TOES
London WC1 Metro

Toes frontman Rich Deeny stands by the drum riser, arms apart, chin jutting out, glaring arrogantly towards the sweating throng as his band strike up. We're ready for an epiphany – a Damascene moment of great soul-moving 21st century roots-rocking minimalist British blues. A London-based happily shambolic Coral-meets-Royal Trux is what was promised. What a damnable lie. These friends of Cornershop, signed to their Meccico label, are awful.

However, before the horror, there's a moment of confusion. Deeny bares an uncanny resemblance to edgy Brit-flick actor John Simm. For a time, it looks as though this will be an 'I was there' curio. But the *frisson* of excitement melts when reality strikes. And down we slide.

Shambolic and listless, The Toes just don't know what they want to be. They're too flabby to do good garage blues and not angry or weird enough to be The Fall. And their bassist has dreads, clearly unaware of all rules of decency. Deeny hams it up and struts round playing the idolatry ticket, but he looks like a drunk man at a wedding, not a rock god in waiting. Only their drummer has the hips. He looks, and plays, like an old psychobilly. This is good, but not enough to save his four bandmates from the abyss.

The Toes suck.

Paul McNamee

ELECTRELANE
London Highbury Garag

Tonight is part of London's first ever Ladyfest – an event designed to celebrate female achievements in the arts. What that actually appears to boil down to is four days of gigs starring all-girl indie groups of varying vintage ranging from Spy 51 to Kat Bjelland's Katastrophy Wife. Sounds a thrill? Well, don't worry.

This Saturday night instalment starts weirdly enough with a stage full of slogan-chanting pro-fem cheerleaders and then goes from strength to strength with Brighton's excellent drone-rockers Electrelane.

As soon as they walk onto the stage, Verity Susman's keyboard pulse slicks immediately into 'Blue Straggler', and everything becomes clear. On record they can be underwhelming, their filmic instrumentals falling frequently into the depths of background music. Live they're a significantly more appealing proposition as the songs are pared-down and given a lo-fi makeover. The guitar is chunkier, the beats more chaotic and the atmospheric crescendos actually engage. So highlight 'I Want To Be The President' trips over the edge of electro, while they niftily blend closer 'Long Dark' into Beverly Hills Cop-centric '80s classic 'Axel F'. Then they're

THE PATTERN
London WC1 Metro

In a strange twist, the minute you step foot inside the cavern-like Metro Club on a drab Monday night, you are immediately transported from Oxford Circus tourist hell into what appears to be a chic lifestyle magazine launch party. Not only is everyone here from the US of A, but they are also waaaay to cool to lift their eyes, let alone their hands, to welcome the rock'n'roll they probably haven't just paid to see. But if it is these fashionistas who have given American garage-punk a bad name in recent months, then The Pattern are going to do their best to clear it. Forget Liars or The Realistics, these guys don't need a Brooklyn postal address to grab your attention. No, instead they've got the real deal – namely a super-charged, high-adrenaline, riff-driven fiend of a stage show.

With more than a passing penchant for '60s R&B, The Pattern fire through just-released album 'Real Feelness' in a whirl of nervous energy and bratty teen spunk. Sure, frontman Chris Appelgren can't sing for shit, but who cares when he can whine like a snotty Jack White, and shake his skinny frame like Little Richard has just entered the building? And if he'd only stop sucking his thumb and wittering on like a coked-up Jim Morrison during every break, he'd be pretty damn cool to boot. Still, it's somehow all the more endearing given the company: we'd love to applaud but it's simply not *de rigueur*, darling.

Krissi Murison

Throwing shapes in front of the fashionistas: The Pattern

MASS
Cardiff Barfly

Sometimes, an ostensibly dire gig scenario can work to a band's advantage. While there are no more than 30 people here tonight to witness London quintet MASS, the empty room serves to add volume to their already super-fuzzed primal garage thud. Think the Kinks, Elastica and more recent heroes like The Pattern: bands whose enveloping volume defines them.

It also means bottle-blonde Denise Van Outen-alike vocalist Justine Berry has more room to pace the dancefloor and stare out individuals, increasing the gut-level witchery of 'Running Out Of Here': like 'Rid Of Me'-era PJ Harvey, right down to the siren wailing.

That recurring overfamiliarity is MASS's only real flaw. You can go a long way copying your idols, but 'I Got You' is just Iggy's 'Lust For Life' with stadium rock vocals, which *nobody* needs. And closer 'Hey Gravity' you may recognise as the one off the radio that sounds like 'The Modern Age'.

A tangle of shaggy hair, hipthrusts and amp overdrive, MASS are a very *now* kind of band. It's even possible to envisage a day when several hundred people claim they were here. But currently, our patience with bandwagon jumpers is nearing breaking point.

Noel Gardner

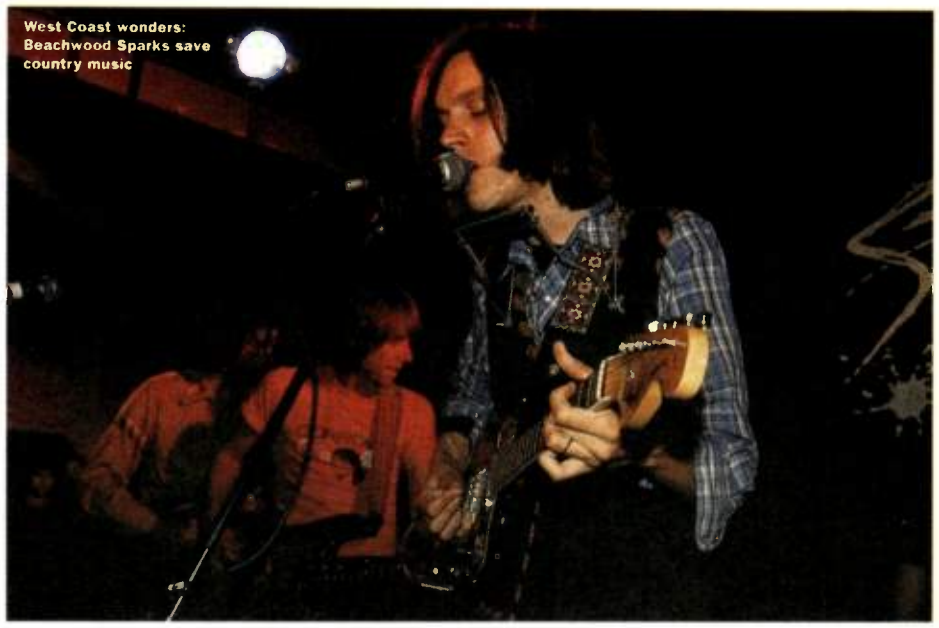
BEACHWOOD SPARKS
London EC1 Spitz

Alt.country's a funny old beast. Don't be fooled by the glut of dead-eyed Garth Brooks-style chumps being churned out by the Nashville (Over) Production Machine, the best country music these days is being made by nice West Coast kids like the Beachwood Sparks, who filter their latent hillbilly sensibilities through acid-fried psychedelic noise, fetishising fringed jackets and Gram Parsons in equal measure.

And tonight this LA quartet ride waves of sun-dappled choral harmonies and jingle-jangle guitars plundered directly from the Beach Boys, transforming tonight's sold-out east London show into a countrified acid-pop carnival. 'The Sun Surrounds Me' and 'You Take the Gold' begin life earthbound in a rundown Tennessee shack before detonating their AM radio hooks with Spiritualized-style noise-fests and blasting off in a space-country rocket ship powered by scratchy copies of The Byrds' 'Sweetheart Of The Rodeo' and Sonic Youth.

Sweetly punished by these cosmic Americans, the audience shouts out for encores and is treated to a saddle-sore cover of Sade's jazz-pop staple 'By Your Side', transforming it from yuppie pap into the last record in a dusty jukebox by the Joshua Tree. It's all the proof we need: Beachwood Sparks are saving country music for all of us.

Paul Brownell



West Coast wonders: Beachwood Sparks save country music

PHOTOGRAPHY: JO MCCAUGHEY/JAMES LOOKER

PANTS ON FIRE!

It's a scream: Liars see who can open their mouth the widest

Angus and friends get their knickers in a twist

LIARS/ MISS BLACK AMERICA
Glasgow King Tut's Wah Wah Hut

Misanthropy? Antagonism? Vague irritation? Miss Black America will give you any emotion you want, as long as it's black. And boring. They may daub their music with a big brushload of political paint but, really, their hardcore squall's one big yawn. Never mind that, though, because here, chopping at the air like an enormous pair of human garden shears, is Liars' Angus Andrew. Shattering MBA's mediocrity with a single twirl of his big blond moustache, he's a flurry of ganglesome limbs: a one-man Ministry Of Silly Walks.

While Andrew's NY brethren make like Lou Reed's binmen, Liars' bag is less bespoke heritage rock and more rootless musical genetic engineering. With post-punk's blueprint as a map, the foursome strap scattershot samples, lightning-bolt guitars and crazed art-rock sloganeering to a solid, slap-bass backbone. Hummable tunes may be an alien concept to these rubber-legged lunatics, but there's vim to spare in their wildly imaginative, surrealist sketches.

'Mr Your On Fire Mr' sees Andrew strut and hector like a furious lecturer, while 'We Live NE Of Compton' rubs saucily up against The Fall's shouty punk. "Can you hear us?" shrieks Andrew, as unnerving clatter-thon 'Grown Men Don't Just Fall In The River Like That' makes a sound case for art-rock's bulging heart being located in their burnt-out Brooklyn basement. Loud and clear, mate. Damn the truth: Liars are all you need to know.

Sarah Dempster

Halo: still searching for their muse

PHOTOGRAPHY: DREW FARRELL/SANNA CHARLES

HALO
London W1 100 Club

It's hard to figure out what Halo's masterplan is, even without the equatorial temperature levels in tonight's venue. They look impeccably indie – all tight T-shirts, blond tufts and eyeliner – but their sound swerves violently from the frankly plain insipid to the (almost) inspiring.

On 'Still Here' and 'Sanctimonious', the tumbling guitars and freestyle falsetto vocals of Graeme Moncrieff (could the poor lad have a less rock'n'roll name?) are spectacular, nudging Halo on a path towards Muse-style greatness complete with squalling feedback and heroic rock postures. It's just when they try and rein in their sound to deliver something with smoother edges and a more definite chorus, it falls flat. Then the Bristol quartet sound like a band hedging their bets, refusing to commit to all-out metal pomposity for fear of alienating more delicate ears.

It may make them more radio-friendly, but the best thing Halo could do now is learn the art of no compromise. Then things should get really interesting.

Siobhan Grogan

GPERCUSSION
Manchester Castlefield

Eight years ago on the same spot, **808 STATE** played at the party that would have marked the city's securing of the 2000 Olympics. It seems fitting, then, that they should return to headline as the city triumphs with the Commonwealth Games.

Forty thousand revellers have spread over five stages in the canalside Castlefield district to hear the State's new 'Outpost Transmission' album. Yet despite Guy Garvey of Elbow's intoxicating appearance on 'Lemon Soul', what we have here is another case of the New Order effect; rapturous classics like 'Pacific State' weighed down by chunky, clunky, new material.

But Gpercussion – borne from 1997's RePercussion event marking a year on from the IRA bomb – is about looking forward. So **ALPINESTARS** continue their evolution into the electro Wire by debuting their live band and Latin-breakers **RSL** sizzle up the afternoon with some unlikely Hammond genius.

But it's local lad **MR SCRUFF** who's the true hero of the day, cutting up three hours of multifarious mentalism on the Green stage. By jerking between hip-hop, funk, drum'n'bass and jazz-tinged house, he comes on like a Manc Pied Piper, leading a swelling crowd into the DJ supraleague. This, truly, is how Manchester parties.

Daniel Martin

THE JEEVAS
London King's Cross Water Rats

When Kula Shaker self-detonated barely minutes after the eclipse in '99, sane sections of society wept. Who now, would lead the psychedelic children of Albion to salvation? Three dark years on, Crispian Mills returns with all new three-piece The Jeevas. No-one here's been this excited since Cast split up.

The Sanskrit lyrics, burbling tablas and songs about wizards in blizzards have gone. In their place come matching shagpile haircuts (always a good sign), glittery cosmic rock anthems called things like 'Once Upon A Time In America' and enough fuzzy logic to suggest Crispian's about to sweep his golden fringe back into the Top Ten any minute now.

"OK, so whaddya wanna hear?" he drawls as the massed ranks of ex-Kula addicts spasm uncontrollably and stare up at him with kohl-eyed lust. "We can do an old one if you want..."

He then plays vintage Kula classic '303' – all about the road to Glastonbury. Even though his mind is clearly on the freeway to Vegas these days, he still gives it his hair-shaking, guitar-bending all. Great to have him back.

Jason Fox

SCHWAB
London Notting Hill Arts Club

Before Schwab take the stage, the house DJ spins a mightily eclectic mix of Neil Diamond, The Specials and minimalist techno. It's perfectly appropriate: there are no musical boundaries in Schwab's world and no concept of fashion crime, either.

Leading the charge is Paddy Schwab, his preacherman delivery distinctly at odds with his beach bum appearance. Scary hippy Jonny Schwab is responsible for the rumbling bass grooves, and the lumberjack-shirted Martin Schwab lays down deliciously funky guitar licks. Hip-hop beats, samples and assorted drones are supplied by Rick and Mikey Schwab: strange, visor-wearing men who lurk in the shadows.

Centred around excellent debut single 'Little Beats', this early evening gig comprises a relentless half hour of block-rocking party tunes. It climaxes with 'Five DJs In A Row', a riotous ode to Saturday night excess that finds Paddy wading through the audience, exhorting us to *"Drink! Smoke! DRINK! SMOKE!"*

It's barely even 8pm and Schwab have got the place sw... j...

MUSE

Burn it!

Burning dogs, classical 'porn' and Andy Williams? It's Matt Bellamy's ultimate compilation, of course

Text: Steven Wells

1 RACHMANINOV
Prelude In C Minor

Matt Bellamy: "Rachmaninov plays really, really hard, heavy piano. It's like watching porn wearing a whole body plaster cast. It sounds like a funeral march – really depressing and dark – but it also lets you know you're about to be onslaughted. The perfect opener."

2 SYSTEM OF A DOWN
Prison Song

"It'd sound great coming after Rachmaninov. And System Of A Down have got that same sort of Russian thing going on."

3 EVIL SUPERSTARS
Satan Is In My Ass

"*'Satan is in my ass/And when he comes out he makes the sound of glass'*. Something like that – really random shit. When they do punk it really is *real*. Then they suddenly switch into three-piece jazz, and then they'll go in to death metal. Mental."

Muse's muses: Tom Waits (left) and SOAD

4 MILLIONAIRE
Body Experience

"This is the lead singer of Evil Superstars' new band. Their music is like a combination of like Prince, Deus and Nine Inch Nails. They're absolutely amazing and they're influencing us a lot."

5 TOM WAITS
Frank's Wild Years

"The best lyrics I've ever heard. It's like he's sat next to you and he's telling you this story about this guy who's got a chihuahua with a skin disease who pours petrol over his family and sets fire to them. Then sits and watches them burn. Like it's some sort of mundane, everyday experience."

6 RAGE AGAINST THE MACHINE
Calm Like A Bomb

"When we played in Italy two years ago, Bobby Gillespie was late so Primal Scream started without him. Then there's this huge siren, a police car and he jumps out – rolls out, actually. Apparently he'd been out with Shane MacGowan the night before. So he comes onstage, does a couple lines of flour, goes to the front – and gets bottled off. Then RATM came on and just saved the whole event. It was the purest rock performance I've ever seen. No bullshit. I think that's when they became my favourite band."

7 THE BEATLES
Helter Skelter

"This is Dom's choice. A load of grunge bands came together in the '90s and covered this and it made us realise that The Beatles could be really heavy. And it's arguably the first ever heavy metal track."

8 THE BEACH BOYS
Good Vibrations

"It's got a really weird arrangement. There's no chorus, there's no verse – it's just this weird building thing."

9 JIMI HENDRIX
Crosstown Traffic

"It really pisses me off getting caught in traffic in London. This combines being stuck in a traffic jam with girlfriend trouble. What everyone thinks is a really cool guitar sound is actually Jimi playing a little kazoo."

10 ANDY WILLIAMS
Can't Take My Eyes Off Of You

"It's a love song that isn't wishy-washy or sad. It captures the euphoria of love. The way he sings it and the whole — bep bep beb beb-de-bep de bep — that bit. It's like comedy. It's got everything."

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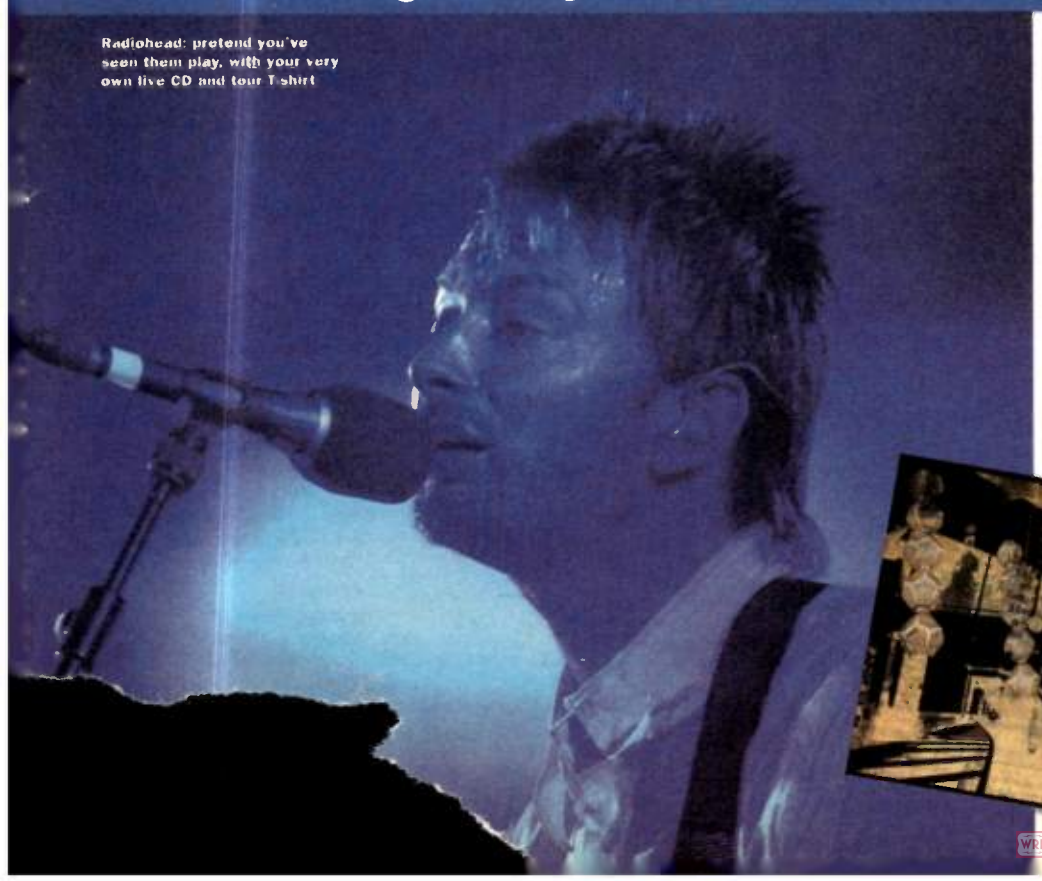

Radiohead: pretend you've seen them play, with your very own live CD and tour T-shirt

WEEK 18 WIN 50 SIGNED RADIOHEAD LIVE ALBUMS AND TOUR T-SHIRTS!

The bloops are over. The vocoder lies silent. The alien robot mice have been gathered up in a box and put into hibernation. There'll be no more sucking on lemons, getting packt like sardines or spending ages wondering where they parked the car. If reports from their current European tour are to be believed, **RADIOHEAD** have put their experiments into never-before-conceived Neptune-farting noises behind them and are getting back to writing stonking great rock songs you can shag a bull elephant along to.

"Huzzah!" crows the ever-faithful Fan Of Tunes, but no doubt you'll be wanting to pay your last respects to the 'difficult' Radiohead era that we are leaving behind. And how better than by reliving those majestically aloof Radiohead shows of 2001 in the privacy of your own misanthropic pit of existential misery?

Yes, we have **50 SIGNED COPIES** of Radiohead's fantastic **LIVE ALBUM** 'I Might Be Wrong' to give away. And what's more, we're chucking in **50 T-SHIRTS** from the current tour. You can wear one around town pretending you were there, and when people ask you how the new 'shagging' songs went, you can hum them anything by Tweet!

Just get your scraggy arse to *www.nme.com/happybirthdaynme* to register then answer the following question:

At which venue did Radiohead premiere their new songs last month?

Usual rules apply and the closing date is 12 noon, August 20. See you down the therapists!

PHOTOGRAPHY: PHIL WALLIS

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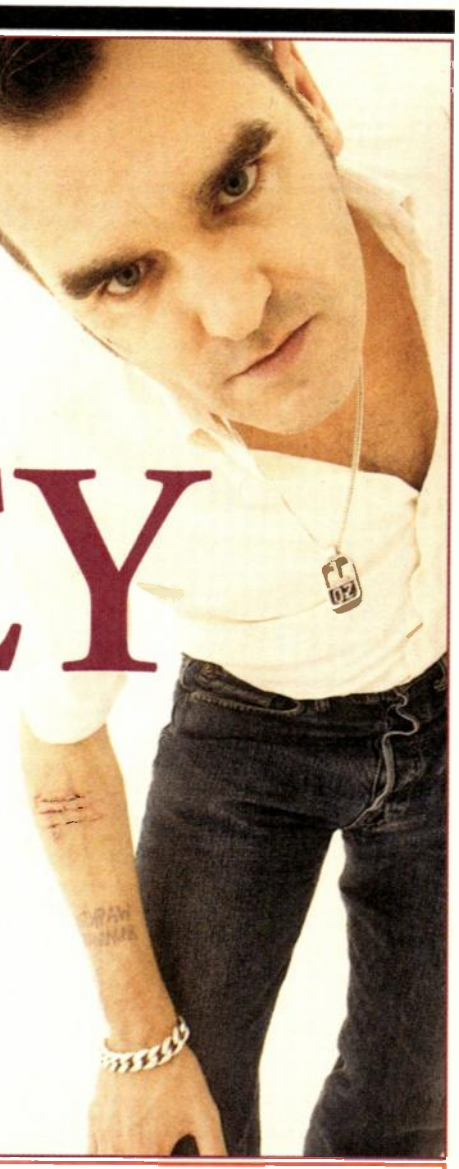

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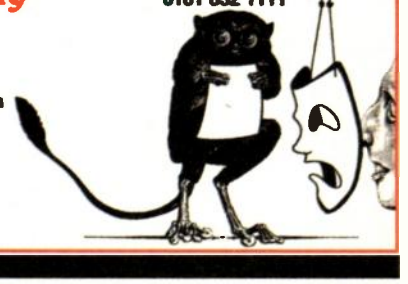

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NIKKI LUCAS (SHRINE) LUBI (STRAIGHT NO CHASER) SHOVELL - PERCUSSION

SATURDAY 17 AUGUST | HYLANDS PARK CHELMSFORD & SUNDAY 18 AUGUST | WESTON PARK STAFFORDSHIRE

V stage

The chemical brothers

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IAN BROWN THE BETA BAND

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HALO ATHLETE THE BURN THE LEAVES

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WRH

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No booking fee when paying in cash from Astoria box office, Camden Ticketshop and all Mean Fiddler box offices. Info Line 020 8963 0940. Join The Garage mailing list: garagelisting@yahoo.co.uk

Metropolis Music presents

DISTURBED

THURSDAY 5TH SEPTEMBER
PORTSMOUTH PYRAMIDS CENTRE
Tickets from Box Office: 023 9235 8608
023 9286 3911, CC Hotline: 0115 912 9000

FRIDAY 6TH SEPTEMBER
LONDON ASTORIA
Tickets from: 0870 771 2000, CC Hotline: 020 7287 0932
Stargreen: 020 7734 8932, Way Ahead: 020 7403 3331
Ticketmaster: 020 7344 4040 plus usual agents
All Tickets subject to booking fee
Buy on-line: www.gigsandtours.com

Metropolis Music by arrangement with 13 Artists present

Interpol
plus guests

AUGUST
Mon 19 MANCHESTER ROADHOUSE 0161 832 1111
Tue 20 GLASGOW KING TUTS 0141 339 8383
Wed 21 NOTTINGHAM THE SOCIAL 0115 912 9000
Thu 22 LONDON 93 FEET EAST 020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040
Buy on-line: www.gigsandtours.com

Interpol 'Turn on the Bright Lights' New album out 19 August
www.matadoreurope.com www.matadorrecords.com
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Metropolis Music, SJM Concerts and CPL by arrangement with Primary Talent International present

pitchshifter

plus [taproot] (24TH SEPT - 2ND OCT)
THE KENNEDY SOUNDTRACK (ALL DATES)
girl (4TH - 11TH OCT)
PLUS SPECIAL GUESTS Vacant Stare (LONDON ONLY)

September
TUE 24 GLASGOW GARAGE 0141 332 4400 / 0141 339 8383
WED 25 NEWCASTLE UNIVERSITY 0191 261 2606 / 0191 233 0444
FRI 27 MIDDLESBROUGH TOWN HALL 01642 242561
SAT 28 WOLVERHAMPTON WULFRUN 01902 552121
SUN 29 LEEDS MET UNIVERSITY 0113 245 5570

October
TUE 01 NOTTINGHAM ROCK CITY 0115 958 8484
WED 02 CAMBRIDGE JUNCTION 01223 511511
FRI 04 MANCHESTER UNIVERSITY 0161 832 1111
SAT 06 SWANSEA PATTI PAVILION 01792 654276
SUN 06 PORTSMOUTH PYRAMIDS 023 9235 8608
TUE 08 CORNWALL TRURO HALL 01872 262466
WED 09 BRISTOL ACADEMY 0870 771 2000
THU 10 NORWICH WATERFRONT 01603 508050
FRI 11 LONDON ASTORIA
020 7344 4040, 020 7287 0932, 020 7734 8932, 020 7403 3331 plus usual agents

PSI album out now
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Metropolis Music, SJM Concerts and PCL by arrangement with The Agency present

THE VON BONDIES
PLUS GUESTS

AUGUST
THU 22 BRISTOL LOUISIANA 0117 929 9008
TUE 27 EDINBURGH LIQUID ROOMS 0141 287 5511
WED 28 LIVERPOOL STANLEY THEATRE 0151 256 5555
FRI 30 BIRMINGHAM ACADEMY 0870 771 2000

SEPTEMBER
TUE 17 LONDON DINGWALLS 020 7287 0932
Tickets subject to booking fee. Buy on-line: www.gigsandtours.com

Metropolis Music presents

Ikara Colt
Plus The Martini Henry Rifles
Father of Boon & The Blood Group + DJ's
Wednesday 4th September
LONDON 100 CLUB
Tickets £8.50 adv. from: CC Hotline: 020 7287 0932, Stargreen: 020 7734 8932
Way Ahead: 020 7403 3331, Ticketmaster: 0870 7344 4040 plus usual agents
All tickets subject to booking fee. Buy online: www.gigsandtours.com

100 acres
CAMBRIDGE ALL-DAYER with camping
SATURDAY 31ST AUGUST 2002
brookfields farm, longstanton, cambridgeshire

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ALABAMA 3
CORNERSHOP
Gorky's Zygotic Mynci
IAM KLOOT
GOLDRUSH
MAINS IGNITION

DANCE TENT
DAVID HOLMES
Tummy Touch Present...
TIM LOVE LEE Live Sound System
PATRICK DALLES Groove Armada
organic audio
Justin Drake
Peace Division
QUINN (Different Gear)
tutto matto... Casa Dior

Tickets (inc. camping) £27.50 The Junction 01223 511511
Wayahead: 0115 9129000 (24 hour) www.wayahead.com
www.100acres.co.uk
SUBJECT TO LICENCE

Metropolis Music by arrangement with The Agency present

THE LIBERTINES

AUGUST
FRI 23 COLCHESTER ARTS CENTRE 01206 500900

SEPTEMBER
TUE 03 EDINBURGH BELLE ANGELE 0870 903 3444
WED 04 ABERDEEN LEMON TREE 01224 642 230
THU 05 NEWCASTLE CORNMARKET 01642 242561
SAT 07 LEICESTER PRINCESS CHARLOTTE 0115 912 9000
MON 09 STOKE SUGARMILL 01642 242561
TUE 10 YORK FIBBERS 01904 656588
WED 11 NORTHAMPTON SOUNDHAUS 01604 250896
THU 12 MILTON KEYNES ZAZA 0115 912 9000
FRI 13 LEEDS CRYPT 0113 244 1573
SAT 14 COVENTRY COLOSSEUM 0115 912 9000
MON 16 NORWICH ARTS CENTRE 01206 500 900
TUE 17 SOUTHEND CHINNERYS 01702 460 440
WED 18 SOUTHAMPTON JOINERS 023 8022 5612
THU 19 BRISTOL LOUISIANA 0117 929 9008

All Tickets subject to booking fee
Buy online: www.gigsandtours.com
New single 'Up The Bracket' released 30th September on Rough Trade
ADDITIONAL DATES TO BE ANNOUNCED

Metropolis Music, SJM Concerts and CPL by arrangement with Helter Skelter present

THE MIGHTY MIGHTY BOSSTONES
SNUFF + CONSUMED

OCTOBER
TUE 01 NORWICH WATERFRONT 01603 508060
WED 02 MANCHESTER UNIVERSITY 0161 832 1111
THU 03 WOLVERHAMPTON WULFRUN 01902 552121
FRI 04 GLASGOW GARAGE 0141 339 8383
SAT 05 NOTTINGHAM ROCK CITY 0115 958 8484
MON 07 CAMBRIDGE JUNCTION 01223 511511
TUE 08 LEEDS MET UNIVERSITY 0113 245 5570
WED 09 BRISTOL ANSON ROOMS 0870 44 44 400
THU 10 PORTSMOUTH PYRAMIDS 023 9235 8608
FRI 11 LONDON FORUM 020 7287 0932, 020 7734 8932

Tickets to all shows: £11.00 adv. (London: £12.50 adv.)
All tickets subject to booking fee. Buy on line: www.gigsandtours.com

Mighty Mighty Bosstones - A JACKKNIFE TO A SWAN - CDHOLE 060 - Out Now
Consumed - PISTOLS AT DAWN - CDHOLE 062 - Out 23rd September
Snuff - DISPOSABLE INCOME - CDHOLE 066 - Out 21st October

Big Cheese? GOLF Rad

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Tuesday 27th August THE UNION CHAPEL
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020 7344 0044, box office 0870 120 1349
...fiddler.com or www.ticketmaster.co.uk
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Metropolis Music and PCL by arrangement with Helter Skelter present

the Datsuns
plus guests

SEPTEMBER
Mon 16 UNDERWORLD 020 7287 0932
Wed 18 BRIGHTON FREE BUTT 01273 709709
Tue 19 CAMBRIDGE BOAT RACE 01223 508 533
Fri 20 BRISTOL LOUISANNA 0117 929 9008
Sat 21 CARDIFF BARFLY 0870 907 0999
Mon 23 SHEFFIELD BARFLY 0114 220 3618
Tue 24 GLASGOW BARFLY 0141 339 8383
Wed 25 LEEDS ROCKET 0113 245 5570

All tickets £6 adv. except London £7adv. Subject to booking fee
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SUNDAY 25TH AUGUST

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Slipknot
NOFX
AMEN, RAGING SPEEDHORN
FLOGGING MOLLY, THE DILLINGER ESCAPE PLAN

STAGE 2
Spiritualized
THE STREETS
AND YOU WILL KNOW US BY THE TRAIL OF DEAD
CORNERSHOP, HAVEN,
THE SHINING, DEATH CAB FOR CUTIE
JAMES YORKSTON, BIFFY CLYRO

SMIRNOFF EXPERIENCE
TALL PAUL
TREVOR REILLY, COLIN TEVENDALE
MICHAEL KILKIE, JON MANCINI
IAIN 'BONEY' CLARK, FISHER & PRICE

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Red Bee Society, The Silver Pill, The Hazy Janes, Geoff,
The Waltzers, Amateur Guitar Anti Heroes, Raar, Kirby

SMIRNOFF experience
PROGRAMMED BY COLOURS

MAIN STAGE
The Strokes
PULP
JANES ADDICTION
THE WHITE STRIPES
ELBOW, THE VINES
THE MOLDY PEACHES, AEREOGRAMME

STAGE 2
FEEDER
STEREO MC's
REINDEER SECTION
GUIDED BY VOICES, LEAVES
THE BELLRAYS, THE DATSUNS,
LONGWAVE, SIMPLE KID

SMIRNOFF EXPERIENCE
CARL COX
PAUL OAKENFOLD
HERNAN CATTANEO, TOM STEPHEN,
DESYN MASIELLO, PAOLO MOJO, HUGGY

NEW BAND STAGE
The Storm Petrels, Kush, Big Big Sound, Babacool,
The Dendrons, Zuba, The Roughness, Driveblind

FAIRGROUND, MARKETS, BARS, STALLS ETC.

Weekend Ticket: £65 (plus booking fee)
TICKET HOTLINE: 0870 90 33 444
ONLINE TICKETS: www.gigonthegreen.com, www.ticketweb.co.uk
TICKET OUTLETS: Edinburgh: Virgin, HMV & Ripping Records. Glasgow: Virgin, HMV & SECC. Aberdeen: Virgin & HMV. Dumfries: Barnstorm. Dundee: HMV & Groucho. Perth: Goldrush. East Kilbride: HMV. Falkirk: Sleeves. Inverness: HMV. Kirkcaldy: Sleeves. Elgin: Sound & Vision.
Subject to license - artists not in order of appearance - bill subject to change.
Day Ticket: £35 (plus booking fee)

SJM Concerts presents

The Crescent.
minuteman
JOINT HEADLINE TOUR - ROTATING BILL

September
Monday 02 GLASGOW Barfly 0870 907 0999
Tuesday 03 BIRMINGHAM Academy 2 0870 771 2000
Wednesday 04 BRISTOL Fleece 0117 929 9008
Thursday 05 LONDON 100 Club 020 7344 8932, 020 7403 3331
Friday 06 MANCHESTER Roadhouse 0161 832 1111
Saturday 07 LIVERPOOL Bandwagon 0151 708 8815
Tickets £6adv. Mcr / £7.50adv. Lnd (subject to booking fee)
24hr cc hotline: 0871 2200 260 or online: www.gigsandtours.com
Minuteman new single '5000 Minutes Of Pain' out 9th September
www.minutemanmusic.com www.the-crescent.com
The Crescent new single 'Spinnin' Wheel' out 16th September

SJM Concerts by arrangement with Helter Skelter present

Fila Brazillia
certain ratio
15:11:02 London Forum
020 7344 4040 / 0871 2200 260
17:11:02 Manchester University
0161 832 1111 / 0871 2200 260
Tickets £14.00 Lon / £12.50 Mcr
24hr cc hotline 0870 2200 260 buy online www.gigsandtours.com

SJM Concerts by arrangement with ITB present

NEW FOUND GLORY
SOMETHING CORPORATE
August
28th SHEFFIELD LEADMILL 0845 300 4050
29th GLASGOW GARAGE 0870 169 0100
30th MANCHESTER UNIVERSITY 0845 300 4050
September
11th LONDON SHEPHERDS BUSH EMPIRE
0870 771 2000, 020 7734 8932, 020 7403 3331
Tickets £11.50adv. except London £14adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 buy online www.gigsandtours.com
The album 'Sticks and Stones' out now www.newfoundglory.com
drive-thru

SJM Concerts by arrangement with ITB present

THE DONNAS
Monday 19th August
The London Garage
Tickets £8adv (subject to booking fee)
020 7734 8932 / 020 7403 3331
24hr cc hotline 0871 2200 260 or buy online @ www.gigsandtours.com

SJM Concerts by arrangement with Helter Skelter present

LIFEHOUSE
plus guests
WEDNESDAY 30TH OCTOBER
LONDON DINGWALLS
TICKETS £9.00ADV (subject to booking fee) 020 7344 8932, 020 7403 3331
24hr cc hotline: 0871 2200 260, online: www.gigsandtours.com

SJM Concerts by arrangement with 13 artists present

VEX RED
plus guests
OCTOBER
Tue 08 NEWPORT TJ's 0115 912 9000
Wed 09 NORWICH Waterfront 01603 508 050
Thu 10 MANCHESTER University 0161 832 1111
Fri 11 SHEFFIELD Leadmill 0845 300 4080
Sat 12 EDINBURGH Liquid Rooms 0870 169 0100
Sun 13 NORTHUMBRIA University 0191 261 2606
Tue 15 EXETER Lemon Grove 0115 912 9000
Wed 16 BRIGHTON Concorde 2 01273 772 770
Thu 17 PORTSMOUTH Pyramids Centre 023 9235 8008
Fri 18 LONDON Astoria 020 7403 3331 / 020 7734 8932
Tickets £8.50adv. except
Parts £9 & London £10adv. (subject to booking fee)
24hr cc hotline 0871 2200 260 or
buy online www.gigsandtours.com

SAINT ETIENNE
LONDON ROYAL FESTIVAL HALL
SAINT ETIENNE
Thursday 10th October
Tickets £16adv.
(subject to booking fee)
020 7960 4242 020 7734 8932
24hr cc hotline: 0871 2200 260
buy online www.gigsandtours.com
An SJM Concerts presentation

SJM Concerts by arrangement with 13 Artists present

shed seven
november
wed 13 northampton roadmenders 01604 604 222
thu 14 leeds metropolitan uni 0113 244 4800
fri 15 wolves wulfrun 01902 552 121
december
tue 3 glasgow barrowlands
thu 5 manch
fri 6 londo

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FRI 6TH WREXAM CENTRAL STATION 0115 912 9000
SAT 7TH ASHTON WITCHWOOD 0161 832 1111
FRI 20TH STRABANE, CO DERRY-KATY DALY'S 02871 884764
SAT 21ST DUBLIN OLYMPIA 1 890 925 130
THUR 26TH MOTHERWELL MAJESTIC 0115 912 9000
FRI 27TH DUNFERMLINE GLEN PAVILLION 01383 611002
SUN 29TH GLASGOW GARAGE 0870 220 1116

OCTOBER
THUR 3RD STIRLING TOLLBOOTH 01786 274000
FRI 4TH EDINBURGH LIQUID ROOMS 0870 220 1116
SAT 5TH LEICESTER CHAROLETTE 0116 255 3956
FRI 11TH MORECAMBE DOME 01524 582803
FRI 18TH BLACKBURN KING GEORGES HALL 01472 349222
SAT 19TH HULL THE WELLY CLUB 01472 349222
TUE 22ND LEEDS MET UNI 0113 244 4600
FRI 25TH MIDDLESBOROUGH TOWN HALL 01472 349222

NOVEMBER
FRI 1st OLDHAM CASTLE 01706 882759
SAT 2ND WOLVERHAMPTON CIVIC 01902 552121
SUN 3RD NORTHAMPTON ROADMENDER 01604 604222
WED 6TH NORWICH WATERFRONT 01603 508050
FRI 8TH FROME CHEESE & GRAIN 01373 455420
SAT 9TH MANCHESTER UNIVERSITY 0161 832 1111
FRI 15TH LONDON GARAGE 0207 344 0044
SAT 16TH HARLOW SQUARE 01279 305000
FRI 29TH CARLISLE FRONTPAGE/JACKSONS 01228 528740

DECEMBER
SAT 7TH YORK FIBBERS 01904 651250
SUN 8TH SHEFFIELD LEADMILL 0845 300 4050
THUR 12TH BELFAST LIMELIGHTS 0870 243 4455
FRI 13TH WARRENPOINT SQUARE PEG 02841 753429
THUR 19TH BRADFORD PENNINGTONS TBC 01472 349222
FRI 20TH BRISTOL FLEECE 0117 929 9008
SAT 21ST CLEETHORPES BEACHCOMBER 01472 349222
THUR 26TH DUNDEE VENUE TBC (Check local Press)

more dates to be announced

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Tue 29 Folkestone Leas Cliff Hall 01303 253193 www.ticketmaster.co.uk
Wed 30 Southampton Guildhall 023 8063 2601 www.gigsandtours.com

November
Fri 1 Glasgow Barrowland 0870 169 0100 www.scotland.ticketmaster.co.uk
Sat 2 Sheffield Octagon 0114 222 8777 www.gigsandtours.com
Sun 3 Newcastle University 0191 261 2606 www.ticketmaster.co.uk
Mon 4 Birmingham Academy 0870 771 2000 www.gigsandtours.com
Wed 6 Nottingham Rock City 0115 941 2544 www.rock-city.co.uk
Thu 7 Manchester Academy 0161 832 1111 www.gigsandtours.com
Fri 8 London Brixton Academy 020 771 2000 / 7734 8932 www.ticketmaster.co.uk
Sun 10 Cardiff University 02920 781458 www.ticketmaster.co.uk
Mon 11 Exeter University 01392 425309 www.freakscene.co.uk
Tue 12 Bristol Academy 0870 771 2000 www.gigsandtours.com

CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Ideas Above Our Station - The Album Out Now. New Single - Falter - Released 9th September 2002
In association with Clear Channel SJM Concerts Metropolis and DF Concerts

OUR LADY PEACE
Plus Special Guests

Wednesday 4th September 2002
HANOVER GRAND LONDON
CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.ticketmaster.co.uk
Presented by [illegible] in association with Helter Skelter

THE GET UP KIDS
The Anniversary
Plus Special Guests and Hot Rod Circuit
LONDON ASTORIA
Tuesday 27th August 2002
£12.00 Tel: 020 7344 0044
CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.ticketmaster.co.uk
New Album - On A Wire - Out 19th August.

the Bellrays
the D4
Plus Special Guests
Plus THE BEATINGS (Sept 17, 18, 19 and 20 only) THE DATSUNS (Manchester and Oxford Only)

August 2002
27 Manchester Roadhouse 0161 832 1111
28 Colchester Arts Centre 01206 500 900
29 Oxford Zodiac 01865 [illegible] 042
30 Cambridge Junction 00 353 187 09 202
September 2002
1 Nottingham Rock City 0115 958 8484
2 London Academy 0870 771 2000
3 Bristol Academy 0117 929 9008
4 London Astoria 020 7344 0044
CREDIT CARDS TEL: 0870 400 0688 (24hrs)
Buy on line at www.ticketmaster.co.uk
The single 'They Stood Your Head On Legends Acres' Out Now.
Taken from the album 'Meet The Bellrays' Out Now on Poptones.
A Clear Channel in association with Helter Skelter presentation

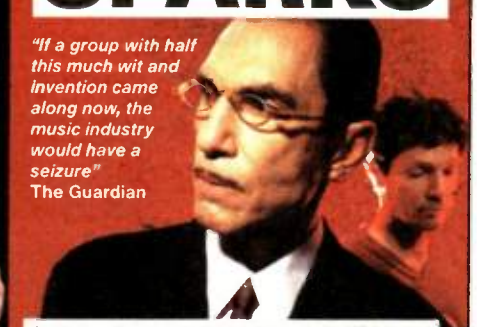
CLEAR CHANNEL ENTERTAINMENT Credit Card Hotline: 0870 400 0688 (24hrs) www.ticketmaster.co.uk

Royal Festival Hall
Queen Elizabeth Hall
Purcell Room

JEFF BECK
FROM THE YARDBIRDS TO THE FUTURE
PLUS VERY SPECIAL GUESTS
LIVE AT THE ROYAL FESTIVAL HALL
THREE NIGHTS ONLY
THURS 12–SAT 14 SEPT 7.30PM
'THE BEST GUITARIST AROUND'
ERIC CLAPTON
'FEW ARE MORE TALENTED
THAN JEFF BECK' THE TIMES

LEE HAZLEWOOD
SUN 22 SEPT RFH 8PM
FEATURING MEMBERS OF HIGH LLAMAS
"What a cool fuck. With a voice like mud and honey and velvet and coal" Time Out

SPARKS
"If a group with half this much wit and invention came along now, the music industry would have a seizure"
The Guardian



SAT 19 OCTOBER 8PM RFH
THEIR FIRST LIVE PERFORMANCE OF 2002

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ITB PRESENTS
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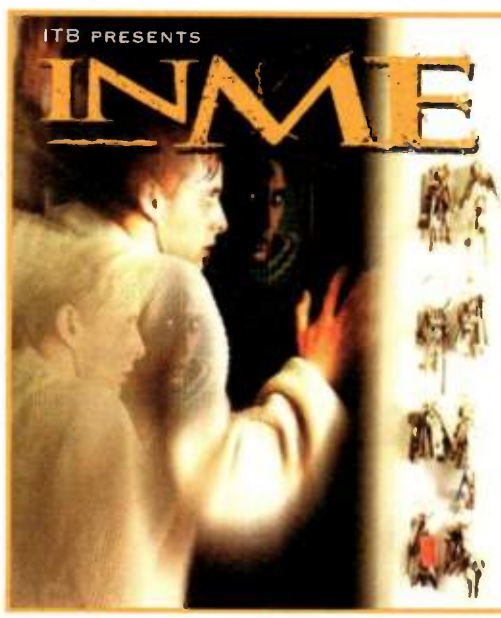

August
Fri 30 Sheffield Barfly 0870 9070999
Sat 31 Glasgow Cathouse 0870 220 1116

September
Sun 01 Nottingham Rock City 01159 588484
Mon 02 Derby Victoria Inn 01322 740 091
Wed 04 Reading Fez Club 0118 958 6839
Thu 05 London Underworld 0207 482 1932
Fri 06 Bristol Louisiana 0117 929 9008
Sat 07 Tunbridge Wells Forum 01892 530411
Mon 09 Norwich Arts Centre 01603 660352
Tue 10 Manchester Roadhouse 0161 832 1111
Wed 11 Wolverhampton Little Civic 01902 552 121
Thu 12 Cardiff Barfly 0870 907 0999
Fri 13 Aldershot West End Centre 01252 330 040
Sat 14 Peterborough Park 01733 555883

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22nd August - Peterborough Park - Peterborough
23rd August - Little Civic - Wolverhampton
26th August - Princess Charlotte - Leicester
27th August - Boatrace - Cambridge
28th August - Night & Day - Manchester
30th August - Lava - Aberdeen
31st August - King Tut's - Glasgow
1st September - Fibbers - York
2nd September - Barfly - Sheffield
4th September - Adelphi - Hull
6th September - The Forum - Tunbridge Wells
7th September - Colosseum - Coventry
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MONKEY RUSH+MERETTO
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SUBMATRIX+THE SLOANES Sat
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11th October
LOST PROPHETS
12th October
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24th October
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GIG GUIDE

From Wednesday August 14 to Tuesday August 20

Edited by Zane

Britain's best and biggest gig list. Send your dates to *NME* Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to *gigs@ipcmedia.com*. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

VISIT *NME*'S GIG SEARCH AT http://www.nmetickets.com

WEDNESDAY 14

BIRMINGHAM Hibernian 0121 471 1910 **Holy Gasoline/Adrenalin Kick/Surplus/Kojima**
BIRMINGHAM Old Railway 0121 333 6434 **Bubblecraft/Bateman**
BRIGHTON Pressure Point 01273 702333 **Schiztome/Stupidicus/Killing Mode**
BRISTOL Fleece & Firkin 0117 945 0996 **Spankboy/Gaffatape/Monkey Boy**
BRISTOL Louisiana 0117 926 5978 **Super 8**
CORK Lobby Bar 00 35321 311113 **The Waiting Room/Stanley Super 800**
DERBY Victoria Inn 01332 740091 **Nephrwrack/Juliette/Element/Biffy Clyro**
EDINBURGH Liquid Rooms 0131 225 2564 **The Boss/Venus Hum**
EXETER Cavern Club 01392 495370 **Halo**
GLASGOW Bret 0141 342 4966 **Cosmic Rough Riders**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Hell Is For Heroes**
INVERNESS Raigmore 01463 221546 **The Eighties Matchbox B-Line Disaster**
LEICESTER Musician 0116 251 0080 **Chip Taylor/Carrie Rodriguez/John Piantanio**
LONDON Brixton Windmill SW2 020 8671 0700 **Piano And Apologies/Boy Cartographer**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Fourth Volume/Little Nikita**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Bull Goose Loony/Baptiste/The Theory**
LONDON Camden Fusilier & Firkin NW1 020 7485 7858 **Saving Grace**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Down To The Bone**
LONDON Camden Lock Tavern NW1 020 7485 0909 **Cursor Minor/Hairy Cutter**
LONDON Camden Purple Turtle NW1 020 7383 4976 **The Leeches/Mature Cheddar**
LONDON Camden Underworld NW1 020 7482 1932 **Katastrophy Wife**
LONDON Chalk Farm Enterprise NW3 020 7485 2659 **Graham Hughs/Sweet Legal Tender**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **David Olney/Cicero Buck**
LONDON Croydon Cartoon 020 8239 1616 **Slaughter Of Souls/Battered/Desolation**
LONDON Highbury Corner Buffalo Bar N1 020 7359 6191 **The Sepia/Leisure Hive**
LONDON Highbury Corner Garage N5 020 7607 1818 **Waterburner/GM3**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **SAM/James Keen/Airglow**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Mickiewhite/Ipanoma/The Barbs**
LONDON Notting Hill Arts Club W11 020 7460 4459 **The Darkness/Licensed To Destroy**
LONDON Oxford Circus Phoenix W1 020 7580 8881 **Alternative 3**
LONDON Oxford Street Metro Club W1 020 7437 0964 **White Man Kamikazi/Drop Out Kids/Crank Cartel**
LONDON Putney Half Moon SW15 020 8780 9383 **The Frost/Numb**

LONDON Trafalgar Square ICA SW1 020 7930 3647 **Simon Fisher Turner**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Ransome/Crave**
MANCHESTER Night And Day Cafe 0161 236 1822 **Skin Tight Toy/Shyne/Dawn Parade**
MANCHESTER Star & Garter 0161 273 6726 **The Volta**
NEWCASTLE Head Of Steam 0191 232 4379 **Boccy Owen/Nev Clay**
NEWPORT TJ's 01633 216608 **Jor/King Cow**
NORTHAMPTON Soundhaus 01604 250898 **The Pattern/The Bootlegs**
NOTTINGHAM Junktion 7 0115 970 4662 **Radium 88/Dufus**
PONTYPRIDD Victoria 01443 402196 **Johnny Narcissist**
SCUNTHORPE Baths Hall 01724 842332 **Capdown/Whizzwood/Kyne**
SHEFFIELD Barfly 0114 220 3618 **Oceansize/Intentions Of An Asteroid**
SHEFFIELD Boardwalk 0114 279 9090 **Roman Joe/Furious George**

THURSDAY 15

ABERDEEN Cafe Drummond 01224 624642 **The Score/Stuka**
ABERDEEN Lemon Tree 01224 642230 **Hell Is For Heroes**
BATH Moles 01225 404445 **Afterglow**
BIRMINGHAM Hibernian 0121 471 1910 **Grover**
BIRMINGHAM Old Railway 0121 333 6434 **Bad Manners**
BRIGHTON Freebutt 01273 603974 **Giddy Motors/Charlotte Field**
BRISTOL Fleece & Firkin 0117 945 0996 **Lillydamwhite**
BRISTOL Louisiana 0117 926 5978 **Schiztome/Stupidicus/Killing Mode**
CARDIFF Cavalier 01633 666664 **Johnny Narcissist**
CHELMSFORD Army & Navy 01245 354155 **Biffy Clyro**
CLEETHORPES Winter Gardens 01472 692925 **Capdown/Whizzwood/Control Freak**
COVENTRY Colosseum 024 7655 4473 **Flawed/Effervescence**
DERBY Victoria Inn 01332 740091 **Suttzakano**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Damien Dempsey/Colm Quarney**
DUBLIN Whelans 00 3531 478 0766 **Brando**
EDINBURGH Corn Exchange 0131 443 0404 **Stereophonics**
EDINBURGH Venue 0131 557 3073 **The Eighties Matchbox B-Line Disaster**
EXETER Cavern Club 01392 495370 **Kids Near Water/Copperpot Journals**
FALMOUTH Pirate Inn 01326 311288 **Fallen To**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Major Major/Red Eye**
HUDDERSFIELD Abrahams 01484 542967 **The Volts**
LEEDS Hi-Fi Club 0113 242 7353 **Nautilus**
LEICESTER Charlotte 0116 255 3956 **Death Cab For Cutie/Medium 21/Coin-Op**
LIVERPOOL Zanzibar 0151 707 1558 **ETO**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Random Number**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **The Moonies/Energica**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Frisk/Like Father Like Son**
LONDON Camden Electric Ballroom NW1 020 7485 9006 **Supergrass**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Down To The Bone**
LONDON Camden Underworld NW1 020 7482 1932 **Fog Donkey/AKO/Shouting Mike**
LONDON Chalk Farm Enterprise NW3 020 7485 2659 **Susan Enan/Jamie Lawson**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Mousse/Scobie**
LONDON Croydon Cartoon 020 8239 1616 **Fin**
LONDON Highbury Corner Garage N5 020 7607 1818 **The Men They Couldn't Hang/Gaffer Hexham/Newsam Turn**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Lillettes/The Divine Brown/The Goose**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Legendary Too Drunk/Howard Brown Super Sound/Total Silence**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Silverskin/Ollie Childs/Monkey Rush/Meretto**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Exileinside**
LONDON Kingston Peel 020 8546 3516 **Cephas/Agent Elf/Incoherent**
LONDON Old Street Cargo EC2 020 7613 7731 **Dot Allison**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Dashboard Confessional**
LONDON Putney Half Moon SW15 020 8780 9383 **Wonderlust/Ursha Bloom**
LONDON Shoreditch On The Rocks E2 020 7278 1074 **Electrelane**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **Saint Etienne**
MANCHESTER Night And Day Cafe 0161 236 1822 **The Pattern/The Bootlegs**
MANCHESTER Roadhouse 0161 228 1789 **Bloom/FULC**
NEWCASTLE Trillians 0191 232 1619 **Flat**
NEWCASTLE UNDER LYME Rigger 01782 616602 **Dawn Parade**
NEWPORT TJ's 01633 216608 **Cansas**
NORTHAMPTON Soundhaus 01604 250898 **The Bluetones**
NORWICH Ferryboat 01603 613553 **Phnom Penh/Orange Elephants/Evader**
OLDHAM Castle 01706 882759 **Spankboy**
PAIGNTON Coach House 01803 558766 **Darvet**
READING Rising Sun 0118 957 2974 **Psychophile**
SHEFFIELD Barfly 0114 220 3618 **SX/Canis Major/Sidem**
SHEFFIELD Grapes 0114 249 0909 **Los Flamos/Wisconsin Death Trip**
WOLVERHAMPTON Little Civic 01902 552121 **Vans O'Connell**

FRIDAY 16

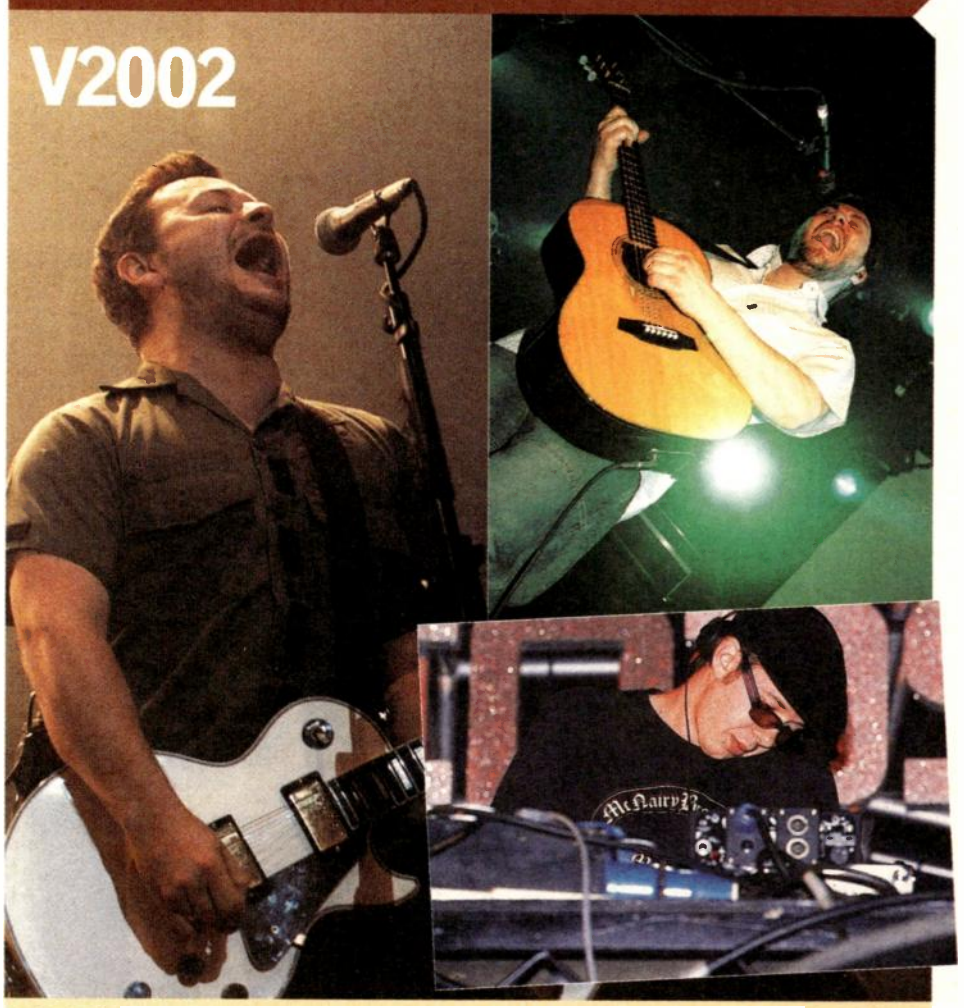
ARBROATH Viewfield Hotel 01241 872446 **Martin Stephenson**
BEDFORD Esquires 01234 340120 **Fallen To**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **Toques/The Mariachis**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **Special Needs/Carlo**
BIRMINGHAM Scruffy Murphy's 0121 333 3201 **Lost Eleven/Last Under The Sun**
BOURNEMOUTH Mister Smith's 01202 291617 **Narcotica/Molby K's**
BRADFORD Rio 01274 735549 **Dawn Parade**
BRIGHTON Concorde 2 01273 207241 **Utah Saints/Duel**
BRISTOL Louisiana 0117 926 5978 **Gemma Hayes/Gavin Thorpe**
CARDIFF Barfly 029 2066 7658 **Death Cab For Cutie/Medium 21/Coin-Op**
DERBY Victoria Inn 01332 740091 **My Alibi/Piano And Apologies/Corpus**
DUBLIN Ambassador Theatre 00 3531 456 9569 **Terry Callier**
DUBLIN Whelans 00 3531 478 0766 **Roddy Radiation/The Gangsters**
DUNDEE Westport Bar 01382 200993 **Hell Is For Heroes**
EDINBURGH Counting House 0131 667 4268 **Skydive**
EDINBURGH Liquid Rooms 0131 225 2564 **McAlmont & Butler/Damien Rice**
EDINBURGH Venue 0131 557 3073 **Camera Obscura/Odeon Beat Club**
GLASGOW Barfly 0870 907 0999 **Kinetic/Episode/Northern Remedy**
GLASGOW Fury Murrys 0141 221 6511 **Senile Delinquents/Hollow Point/Reams**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Left Hand Element/Co-Exist/Godplayer**
GLASGOW Nice'n'Sleazy 0141 333 9637 **Young Girls Wanted**
GRIMSBY Spider's Web 01472 692670 **Melt**
HARTLEPOOL Studio 01429 424440 **The New Tellers**
HIGH WYCOMBE White Horse 01494 527672 **PDNM**
HITCHIN Club 85 01462 432767 **Douglas**
HITCHIN College 01462 635398 **My Pet Junkie/Chemosh/Jerry Built**
HUNGERFORD Railway Tavern 01488 683100 **SMY Kittens**
LEDBURY Eastnor Castle, Big Chill Festival 0870 166 3663 **The Bees/James Yorkston/Cinematic Orchestra/Getan Project**
LEICESTER Musician 0116 251 0080 **SMY Naked Foals/Cicero Buck**
LEIGHTON BUZZARD Wheatsheaf 01525 374611 **Doghouse**
LEVEN Caledonian Hotel 01333 424101 **Underwater Georgs/Waterberi**
LIVERPOOL Picket 0151 708 5318 **Triad**
LONDON Aldgate East Spitz E1 020 7392 9032 **Mollo Faye**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **The Tees**
LONDON Camden Dublin Castle NW1 020 7485 1773 **White Buffalo/Rock Tragedy**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Norman Cenners' Starship Orchestra**
LONDON Camden Underworld NW1 020 7482 1932 **Jesse James/Fletcher/No Comply**
LONDON Chalk Farm Enterprise NW3 020 7485 2659 **Patrick Duff**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Jay Farrar/Ben Moleno**
LONDON Charing Cross Road Spice Of Life WC2 020 7437 7013 **Sugarland Slim**
LONDON Croydon Cartoon 020 8239 1616 **Andy Roberts**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Some Dogs**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Bicycle Clip Sex/The Jilts**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Edge Hill/Stillman's Pistes/Rawlinson End/The Medicine Bow**
LONDON Putney Half Moon SW15 020 8780 9383 **The Vexx/Tarnish**
LONDON Soho Ronnie Scott's W1 020 7439 0747 **Jose Neto**
LONDON Stratford Kokonut Groove E15 07930 949806 **Twinkle Brothers/Mafia & Fluxy**
LONDON Tooting Castle SW17 020 8672 7018 **Footic/Lustria**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Spankboy**
MERSEA ISLAND ECC Youth Camp 01206 240155 **Hallelujah Johnson/Ray 100**
NOTTINGHAM Junktion 7 0115 970 4662 **Yellowstone/Burning Man**
NOTTINGHAM Social 0115 950 5078 **The Volts**
OLDHAM Castle 01706 882759 **Parisman**
OXFORD Downstairs At The Zodiac 01865 420042 **Sexy Breakfast/Cactus**
PLYMOUTH Street 01752 662586 **Schiztome/Stupidicus/Killing Mode**
SCARBOROUGH Murray's Bar 01723 503170 **New Vision**
SHEFFIELD Barfly 0114 220 3618 **Capital State/Perfectly Justified/Curtis**
SHEFFIELD Grapes 0114 249 0909 **The Fuzz Effect/Big William/Ninio**
SOUTHAMPTON King Alfred 023 8023 1183 **Feverdream/Escana/Twofold**
SOUTHEND Chinnery's 01702 460440 **Bad Manners**
ST ALBANS Horn 01727 853143 **Soulfish**
TREGARON Talbot Hotel 01974 298719 **Boo Hewerdine**
TUNBRIDGE WELLS Forum 01892 530411 **Little Hell**
WASHINGTON Keel Boat 0191 416 0406 **Wasted**

SATURDAY 17

ABERDEEN Dr Drakes 01224 596999 **The Score/Manganese**
ABERDEEN Lemon Tree 01224 642230 **Merengada**
BATH Moles 01225 404445 **Death Cab For Cutie/Medium 21/Coin-Op**
BATH Porter Butt 01225 425084 **Kenisia/Two Day Rule/Lillydamwhite**
BEDFORD Esquires 01234 340120 **Headwire**
BELFAST Menagene 028 9023 5678 **A Guy Called Gerald**
BIRMINGHAM Flapper & Firkin 0121 236 2421 **The Regulars/Motorcycle stunts**
BIRMINGHAM Hibernian 0121 471 1910 **Blueprint/Grandscope**
BIRMINGHAM Moseley, Jug Of Ale 0121 449 1082 **The Dhobies/Splendid/Gas**
BLACKBURN King George's Hall 01254 582582 **Capdown/Leif Ericsson**
BOURNEMOUTH Mister Smith's 01202 291617 **Carve/Blue Riff**
BRIGHTON Freebutt 01273 603974 **Caretaker**
BRISTOL Fleece & Firkin 0117 945 0996 **The Photodelics/The Corruptibles**
BRISTOL Louisiana 0117 926 5978 **Kickshaw**
CARDIFF Barfly 029 2066 7658 **The Darkness/12 Inch Ninja/Verdonas**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Fantastic Super Feefs/Babyfase**
CHELMSFORD Hylands Park, V2002 Festival 0870 166 3663 **Main Stage: The Chemical Brothers/Alanis Morissette/Nickelback/Supergrass/Elvis Costello/The Bluetones/Mull Historical Society/Ed Harcourt. *NME* Stage: Manic Street Preachers/Ian Brown/The Beta Band/Sigur Rós/My Vitriol/Hale/Athlete/The 'Burs/Leaves. JJB Arena: Badly Drawn Boy/Turin Brakes/Paul Heaton/Stereo MC's/McAlmont & Butler/Gemma Hayes**
DARLINGTON Tap & Spile 01325 381679 **Psychedelic Breakfast**
DERBY Victoria Inn 01332 740091 **Staple**
DERBY Prehen Playng Fields 00 3531 456 9569 **Van Morrison/The Waterboys**
DUNDEE Westport Bar 01382 200993 **Martin Stephenson**
EDINBURGH Counting House 0131 667 4268 **Skydive**
EDINBURGH Liquid Rooms 0131 225 2564 **Roddy Frame**
GILLINGHAM Gillingham Park, Parklife Festival 01634 338338 **James Taylor Quartet/Ozric Tentacles/The Buff Medways/Slipstream**
GLASGOW Barfly 0870 907 0999 **Kinetic/Episode/Northern Remedy/Ivee**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Bombay Money Lenders/Cryseal**
GLASGOW Nice'n'Sleazy 0141 333 9637 **Infatuation/The Magnificents**
HARLOW Square 01279 305000 **My Pet Junkie/Chemosh/Jerry Built**
HEBDEN BRIDGE Trades Club 01422 845265 **Dave Sharp**
HIGH WYCOMBE White Horse 01494 527672 **Lightyear/WORM/Mr Pringle/Mybe**
HUDDERSFIELD Greenhead Park 01484 327024 **Lubby Nugget/Scaramanga Six**
HULL Adelphi 01482 348216 **Jellity Farm**
LAUGHARN Hurst House 01994 427417 **Boo Hewerdine**
LEDBURY Eastnor Castle, Big Chill Festival 0870 166 3663 **Aim/Plaid/Metamatics/Jodi Knights/Ashley Slater/Mark Rae**
LEICESTER Y Theatre 0116 255 6507 **Lander**
LIVERPOOL University 0151 256 5555 **The Pattern/The Bootlegs**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Crystalline/The Strings**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The View/Voices**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Norman Cenners' Starship Orchestra**
LONDON Camden Underworld NW1 020 7482 1932 **Passion Play/Belisha**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **30, 000 Days**
LONDON Charing Cross Road Spice Of Life WC2 020 7437 7013 **Prize Apart/Land Collective**
LONDON Kingston Peel 020 8546 3516 **Good Clean Fun/Fig 4.0/Twofold**
LONDON Highbury Corner Garage N5 020 7607 1818 **Sheep On Drugs/Bagman/Greenhaus**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Submatrix/The Steams**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Ghost Club/Girlsky**
LONDON Soho Ronnie Scott's W1 020 7439 0747 **Jose Neto**
MAIDSTONE Union Bar 01622 753041 **Dawn Parade/Vacuoca**
MANCHESTER Night And Day Cafe 0161 236 1822 **Zeafe/Roma**
NEWPORT TJ's 01633 216608 **Eyelutaged**
NOTTINGHAM Junktion 7 0115 970 4662 **Why Can't We All Just Get Along**
OLDHAM Castle 01706 882759 **Red Eye**
OXFORD Downstairs At The Zodiac 01865 420042 **Coma Kai/Harpies/Miazma/Litmus**
PERTH Twa Tams 01738 634500 **Lush Rollers**
RHYL Celebrities 01745 334250 **Dammerung/Skinflik/Dive**
SHEFFIELD Boardwalk 0114 279 9090 **Fin**
ST AUSTELL Eden Project 01872 262466 **Show Of Hands**
TUNBRIDGE WELLS Forum 01892 530411 **Winter In June**
STAFFORD Weston Park, V2002 Festival 0870 166 3663 **Main Stage: Stereophonics/Primal Scream/Gomez/Starsailor/Counting Crows/Kosheen/Beverley Knight. *NME* Stage: Basement Jaxx/Doves/Idlewild/Shaun Ryder's SWR/Elbow/The Coral/The Donnas/Seafood/The Crescent/Longview. JJB Arena: Groove Armada/Soft Cell/Lamb/Röyksopp/Sugababes/Custom**

CONTINUES PAGE 51

PICK OF THE WEEK



After Travis drummer Neil Primrose's recent accident forced the band to pull out of their headline slot, everyone was looking at V2002 to pull something good out of the bag. And they did. The Chemical Brothers now join Stereophonics as headliners on the main stage, and the *NME* Stage is graced with an appearance from the Manic Street Preachers. Over the two days, the *NME* Stage also boasts a glittering array of stars including Ian Brown, Basement Jaxx, Doves and The Coral. Every style of music is catered for with a staggering six stages in all, so raise a glass for Mr Primrose and prepare to be dazzled at Chelmsford Hylands Park and Stafford Weston Park (August 17 & 18).

ON GIG OF THE WEEK

PRETTY GIRLS MAKE GRAVES

Sunday 18

Named after a Smiths song, but boasting a former member of The Murder City Devils in their ranks, PGMG are a bundle of terrific contrasts. Punk tension, boy/girl drama, irresistible momentum and cool in spades. Night And Day Café, Oldham

ANDY WILLSHER/PA PHOTOS

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Fri 16th Aug - Wompa + The Perfect + Stingrayfirecracker (£4 adv)
Mon 19th Aug - Maximum Roach + guests (£6 adv)
Tue 20th Aug - KERRANG! Awards present: Custom + Elviss + Jaya The Cat (£6 adv)

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Mon 19th Aug - Death Cab For Cutie + Medium 21 + Coin Op (Fierce Panda night)
Wed 21st Aug - The Zutons + Milf + Solace + Cooler Green (£4 adv)

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100 ACRES FESTIVAL
Cambridge Longstanton Brookfields Farm (August 31). Acts include Alabama 3/David Holmes/Cornershop/Gorky's Zygotic Mynci

ALL TOMORROW'S PARTIES
Camber Sands Holiday Centre (April 4-6 2003). Acts include Aphex Twin/The Fall/Jim O'Rourke

AMEN
London Camden Underworld (August 26)

RICHARD ASHCROFT
Dublin Ambassador Theatre (September 10), Belfast Waterfront (12)

THE BELLRAYS
Manchester Roadhouse (August 27), Colchester Arts Centre (28), Oxford Zodiac (29), Dublin Temple Bar Music Centre (30), Nottingham Rock City (September 17), Birmingham Academy 2 (18), Bristol Fleece & Firkin (19), London WC2 Mean Fiddler (20)

THE CHARLATANS
Edinburgh Corn Exchange, T On The Fringe Show (August 23), Wolverhampton Civic Hall (29), London Brixton Academy (30), Blackpool Empress Ballroom (31)

COLDPLAY/IDLEWILD
Glasgow SECC (October 4), Newcastle Telewest Arena (5), Birmingham NIA (7), Nottingham Arena (8), Manchester Evening News Arena (11), Brighton Centre (14), Bournemouth International Centre (15), Plymouth Pavilions (17), Port Talbot Afan Lido Leisure Centre (18), London Wembley Arena (20 & 21), Belfast Odyssey (23)

CREAMFIELDS 2002
Liverpool Old Speke Airfield (August 24). Acts include Faithless/Underworld/Mis-Teeq/Kosheen/DJ Shadow/Paul Oakenfold/Paul Van Dyk/Future Shock/Tiga/DJ Hell/Télépopmusik/Lemon Jelly/Stanton Warriors/Bent/Layo & Bushwacka!/A Man Called Adam/Dirty Vegas/Sasha/Deep Dish/X-Press 2/Judge Jules/Yousef/Ferry Corsten

CREAMFIELDS IRELAND
Dublin Punchestown Racecourse (August 31). Acts include Faithless/Underworld/Sugababes/Sonique/Mauro Picotto/Seb Fontaine/Tom Middleton/Judge Jules

THE DATSUNS
Harlow Square (August 21), London Camden Monarch *NME* On Night (22) headline dates, Colchester Arts Centre (28), Oxford Zodiac (29) with The BellRays, London Camden Underworld (September 16), Brighton Freebutt (18), Cambridge Boat Race (19), Bristol Louisiana (20), Cardiff Barfly (21), Sheffield Barfly (23), Glasgow Barfly (24), Leeds Rocket (25) headline dates

DEATH IN VEGAS
Wolverhampton Wulfrun Hall (October 9), Dublin Ambassador Theatre (10), Belfast Limelight (11), Glasgow QMU (12), Manchester University (14), Leeds Metropolitan University (15), Bristol Academy (16), Brighton Concorde 2 (17), London Hackney Ocean (19)

THE DILLINGER ESCAPE PLAN/ THE ICARUS LINE
Bristol Fleece & Firkin (September 5), London WC2 Mean Fiddler (6), Nottingham Rock City (7), Dublin Temple Bar Music Centre (8), Colchester Arts Centre (11)

THE DIVINE COMEDY
Dublin Ambassador Theatre (September 26), Bristol Academy (29), Birmingham Academy (30), Glasgow Barrowlands (October 1), Manchester Academy (3), London Shepherds Bush Empire (4 & 5)

DOVES
Edinburgh Corn Exchange, T On The Fringe Show (August 22)

EDEN SESSIONS
St Austell Eden Project (August 23). Acts include Asian Dub Foundation/Cara Dillon/Misty In Roots

ALEC EMPIRE
London WC2 Mean Fiddler (October 4), Birmingham Academy (7)

FUGAZI
Brighton Corn Exchange (October 20), Exeter University, Lemon Grove (21), Birmingham Que Club (22), Nottingham Rock City (23), Dublin Red Box (25), Limerick Savoy (26), Derry Nerve Centre (27), Glasgow Barrowlands (29), Manchester University (30), Leeds Metropolitan University (31), Bristol Academy (November 1), London Kentish Town Forum (2 & 3)

GARBAGE
London Camden Electric Ballroom (August 28 & 29)

GIG ON THE GREEN FESTIVAL
Glasgow Green (August 24 & 25). Acts include Main Stage: Prodigy/The Offspring/Slipknot/NOFX/Amen/Raging Speedhorn/The Dillinger Escape Plan. Stage 2: Spiritualized/The Streets/...And You Will Know Us By The Trail Of Dead/Cornershop/Haven/The Shining/Death Cab For Cutie/James Yorkston/Biffy Clyro (24), Main Stage: The Strokes/Pulp/Jane's Addiction/The White Stripes/Elbow/The Vines/The Moldy Peaches/Aerogramme. Stage Two: Feeder/Stereo MC's/Reindeer Section/Guided By Voices/Leaves/The BellRays/The Datsuns/Longwave/Simple Kid (25)

GUNS N'ROSES
London Isle Of Dogs Docklands Arena (August 26)

HUNDRED REASONS
Norwich UEA (October 28), Folkestone Leas Cliff Hall (29), Southampton Guildhall (30), Glasgow Barrowlands (November 1), Sheffield Octagon (2), Newcastle University (3), Birmingham Academy (4), Nottingham Rock City (6), Manchester Academy *NME* 5.0 Show (7), London Brixton Academy (8), Cardiff University (10), Exeter University (11), Bristol Academy (12)

JA RULE
London Wembley Arena (September 26), Manchester Evening News Arena (27), Birmingham NEC (28)

JJ72
Norwich UEA (October 7), Leicester De Montfort University (8), Sheffield University (10), Cardiff University (11), Wolverhampton Wulfrun Hall (13), Leeds Metropolitan University (14), Liverpool University (15), Newcastle University (17), Glasgow Barrowlands (18), Manchester Academy (19), Bristol Academy (21), Portsmouth Pyramids Centre (22), London Kentish Town Forum (24), Lancaster University (27)

KORN/PUDDLE OF MUDD
London Isle Of Dogs Docklands Arena (September 7 & 8), Dublin RDS (10), Glasgow SECC (11), Manchester Evening News Arena (12)

LOSTPROPHETS
Camber Sands Holiday Centre (October 5), Birmingham Academy (6), Glasgow Barrowlands (8), Manchester Academy (9), Newport Centre (10), London Brixton Academy (12)

MANIC STREET PREACHERS/ IAN BROWN
Dublin Point (December 1), Birmingham NEC (3), Glasgow SECC (4), Manchester Evening News Arena (6), London Wembley Arena (7), Newcastle Telewest Arena (10), Nottingham Arena (11), Brighton Centre (12), Plymouth Pavilions (14), Cardiff International Arena (15). All dates except Dublin are *NME* 5.0 Shows

MOBY
Belfast Waterfront (November 16), Dublin Point (17), Birmingham Academy (20), Manchester Evening News Arena (23), Brighton Centre (24), Sheffield City Hall (25), London Wembley Arena (28), Glasgow SECC (30)

MORRISSEY
London South Kensington Royal Albert Hall (September 17 & 18)

MUDHONEY
Nottingham Boat Club (September 9), Glasgow QMU (10), Manchester University (11), London Camden Electric Ballroom (12)

OASIS
Derry Prehen Playing Fields (September 7), Aberdeen ECC (9 & 10), Manchester Old Trafford Cricket Ground (14 & 15)

OCEAN COLOUR SCENE
Newcastle City Hall (September 3), Edinburgh Playhouse (4), London Brixton Academy (6), Birmingham Academy (8)

THE ORB
London Hackney Ocean (September 28)

BETH ORTON
York Barbican Centre (October 4), Liverpool Royal Court (5), Manchester Bridgewater Hall (6), Birmingham Symphony Hall (8), Nottingham Royal Concert Hall (9), Carlisle Sands Centre (10), Newcastle City Hall (11), Aberdeen Music Hall (13), Glasgow Concert Hall (14), Sheffield City Hall (15), Norwich UEA (16), Southampton Guildhall (18), Cambridge Corn Exchange (19), Reading Hexagon (20), Bristol Colston Hall (21), London Shepherds Bush Empire (23 & 24), Dublin Vicar Street (28 & 29)

PAPA ROACH
Glasgow SECC (November 2), Manchester Apollo (3), Dublin Point (4), Birmingham Academy (6), London Brixton Academy (7). All dates except Dublin are *NME* 5.0 Shows

POD
London Brixton Academy (October 14), Nottingham Rock City (16)

RAGING SPEEDHORN
Newcastle University (September 26), Manchester University (27), Glasgow Garage (28), Sheffield Leadmill (29), Nottingham Rock City (30), Bristol Academy (October 1), Brighton Concorde 2 (2), Exeter Phoenix (3), Wolverhampton Wulfrun Hall (4), London WC2 Astoria (5)

READING/LEEDS FESTIVALS
Reading Richfield Avenue and Leeds Temple Newsam (August 23-25). Acts include Main Stage: The Strokes/Pulp/Jane's Addiction/Weezer/The White Stripes/The Dandy Warhols/Mercury Rev/The Soundtrack Of Our Lives/The Moldy Peaches. Evening Session Stage: Feeder/The Breeders/The Electric Soft Parade/New Found Glory/The Vines/Guided By Voices/Fenix TX/The BellRays/The Von Bondies. Boutique Stage: Aphex Twin/Lo-Fidelity Allstars/UNKLE/Ladytron/Peaches/Dot Allison. Carling Stage: The Polyphonic Spree/Bobby Conn/The Reindeer Section/The Datsuns (Reading 23/Leeds 24), Main Stage: Foo Fighters/Muse/Ash/Sum 41/The Hives/A/Less Than Jake/Andrew WK/Vex Red/Sahara Hotnights. Evening Session Stage: Black Rebel Motorcycle Club/Jimmy Eat World/The Jon Spencer Blues Explosion/The Cooper Temple Clause/Rival Schools/Alec Empire/The Icarus Line/Goldfinger/Midtown/The Libertines. Concrete Jungle Stage: Sick Of It All/No Use For A Name/Saves The Day/Face To Face/Get Up Kids. Carling Stage: Ikara Colt/The Parkinsons/Vendetta Red/The Rapture/The (International) Noise Conspiracy (Reading 24/Leeds 25). Main Stage: Prodigy/The Offspring/Guns N'Roses (Leeds only)/Slipknot/Incubus/NOFX/Puddle Of Mudd/Amen/Raging Speedhorn (Reading only)/The Dillinger Escape Plan. Evening Session Stage: Spiritualized/...And You Will Know Us By The Trail Of Dead/Cornershop/Haven/Six By Seven/Reel Big Fish/The Shining/Sparta/Capdown/Hoggboy/Death Cab For Cutie. Dance Stage: The Streets/The Herbaliser/Anti Pop Consortium/Blade. Carling Stage: The Music/Alpinestars/Easyworld (Reading 25/Leeds 23)

SAINT ETIENNE
London South Bank Royal Festival Hall (October 10)

SLIPKNOT
Belfast Odyssey (August 27)

THE SOUNDTRACK OF OUR LIVES
Edinburgh Liquid Rooms, T On The Fringe Show (August 26)

SPACE
Liverpool Stanley Theatre (September 28)

STEREOPHONICS
Dublin Slane Castle (August 24). Support includes The Charlatans/Nickelback/Doves

SUEDE
Glasgow Barrowlands (October 30), Aberdeen Music Hall (31), Liverpool Royal Court (November 2), Manchester Academy (3), Leeds University (4), Newcastle University Of Northumbria (6), Birmingham Academy (7), Norwich UEA (8), Bristol Academy (10), Cambridge Corn Exchange (11), Southampton Guildhall (12), London Shepherds Bush Empire (14-16)

TORTOISE/BOBBY CONN/ TRANS AM
London Hackney Ocean (September 15)

UNDERWORLD
Cardiff University (October 31), London Brixton Academy (November 1), Bristol Academy (11), Sheffield Octagon (12), Glasgow Barrowlands (14), Manchester Apollo (15)

VITAL 02 FESTIVAL
Belfast Botanic Gardens (September 7 & 8). Acts include Fatboy Slim/Stereo MC's (7) and Primal Scream/Badly Drawn Boy/Idlewild (8)

THE VON BONDIES
Bristol Louisiana *NME* Bring It On Night (August 22), Edinburgh Liquid Rooms, T On The Fringe Show (27), Liverpool University (28), London W1 Virgin Megastore (29), Birmingham Academy 2 (30), London Camden Dingwalls (September 17)

PAUL WELLER
Brighton Centre (October 12), Milton Keynes Sanctuary (13), Glasgow Braehead Arena (16), Newcastle Telewest Arena (18), Birmingham NEC (19), Cardiff International Arena (21), Hull Arena (26), Nottingham Arena (27), Bournemouth International Centre (29), London Wembley Arena (30)

NME TICKETLINE 0870 1 663 663

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SUNDAY 18

BIRMINGHAM Market Tavern 0121 688 6888 **The Volts**
BRIGHTON Concorde 2 01273 207241 **Strike Anywhere/Blocko/Scuttle/Johnny Truant**
CARDIFF Barfly 029 2066 7658 **Douglas**
CHELMSFORD Hylands Park, V2002 Festival 0870 166 3663 **Main Stage: Stereophonics/Primal Scream/Gomez/Starsailor/Counting Crows/Kosheen/Beverley Knight. *NME* Stage: Basement Jaxx/Doves/Idlewild/Shaun Ryder's SWR/Elbow/The Coral/The Donnas/Seafood/The Crescent/Longview. JJB Arena: Groove Armada/Soft Cell/Lamb/Röyksopp/Sugababes/Custom**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Writhe/X-Constant/Corrupted/Skyjack**
EDINBURGH Reid Hall 0131 650 4367 **Malinky**
GLASGOW Barfly 0870 907 0999 **Overhaul**
GLASGOW Cathouse 0141 248 6606 **The Relatives**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **The Pattern/The Beatings**
GODALMING Wilfrid Noyce Centre 01483 424748 **Caretaker/Disoma/Sun Factor**
HUDDERSFIELD Greenhead Park 01484 327024 **Kava Kava/The Bluefoot Project**
LEDBURY Eastnor Castle, Big Chill Festival 0870 166 3663 **Koop/Terry Callier/Fila Brazillia/Mr Scruff/Another Fine Day**
LEICESTER Musician 0116 251 0080 **Dave Sharp/Kevin Hewick**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Bedhed/Domes Of Silence**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Lee 'Scratch' Perry**
LONDON Camden Underworld NW1 020 7482 1932 **The Kennedy Soundtrack/Mumcuss**
LONDON Camden Verge NW5 020 7485 2781 **Jinx Project/Phinius Gage/Cleatus**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Matthew/Mink Lungs**
LONDON Croydon Cartoon 020 8239 1616 **Aeroplane Blonde/Hatch**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Throne Of Nails**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Crash Action**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Fenster/Jail**
LONDON Soho Ronnie Scott's W1 020 7439 0747 **Jose Neto**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Wayne Hussey**
MANCHESTER Night And Day Cafe 0161 236 1822 **Pretty Girls Make Graves/JR Ewing**
NEWCASTLE Blacksmith's Arms 0191 213 2979 **The Mumps**
NORTHAMPTON Soundhaus 01604 250898 **Death Cab For Cutie/Medium 21/Coin-Op**
NOTTINGHAM Rock City 0115 941 2544 **Eyehategod/Labrat/Charger/Orange Goblin/Dukes Of Nothing/Helvis/Mistress**
PORTHMAHOMACK Caledonian Hotel 01862 871345 **Joost**
SHEFFIELD Boardwalk 0114 279 9090 **Jay Farrar**
TUNBRIDGE WELLS Forum 01892 530411 **Roscoe/Max/Hayley**
STAFFORD Weston Park, V2002 Festival 0870 166 3663 **Main Stage: The Chemical Brothers/Alanis Morissette/Nickelback/Supergrass/Elvis Costello/The Bluetones/Mull Historical Society/Ed Harcourt. *NME* Stage: Manic Street Preachers/Ian Brown/The Beta Band/Sigur Ros/My Vitriol/Halo/Athlete/The 'Burn/Leaves. JJB Arena: Badly Drawn Boy/Turin Brakes/Paul Heaton/Stereo MC's/McAlmont & Butler/Gemma Hayes**
YSTRAD MYNACH College 01443 816888 **Anastasia**

MONDAY 19

BATH Moles 01225 404445 **Tiny Elvis/So Am I**
BIRMINGHAM Academy 2 0121 262 3000 **Junior Kelly/Queen Omega**
BRIGHTON Greys 01273 680734 **Highway 61**
BRIGHTON Pressure Point 01273 702333 **The Lanes/I See Ships/Rift**
CARDIFF Barfly 029 2066 7658 **Budapest**
CARDIFF Clwb Ifor Bach 029 2023 2199 **Nameless/Transposer/Mainline**
CARDIFF Sam's Bar 029 2034 5189 **Driftwood**
DERBY Victoria Inn 01332 740091 **Axiom**
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Sleeve Mahoney/Solomon**
EDINBURGH Corn Exchange 0131 443 0404 **Badly Drawn Boy**
EDINBURGH Studio 24 07980 337363 **Jay Farrar/Jason Walker**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Pretty Girls Make Graves/JR Ewing**
HANLEY Sugarmill 01782 214991 **The Pattern/The Beatings**
LONDON Aldgate East 93 Feet East E1 020 7247 6095 **Beachwood Sparks/The Tyde**
LONDON Camden Dublin Castle NW1 020 7485 1773 **My Octopus George/Coast**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Lee 'Scratch' Perry**
LONDON Camden Underworld NW1 020 7482 1932 **Eyehategod/Labrat/My War**
LONDON Covent Garden Spot WC2 020 7379 5900 **Franklin/John Jackson/Garry Williams**
LONDON Croydon Cartoon 020 8239 1616 **Violet High/Oriation**
LONDON Highbury Corner Garage N5 020 7607 1818 **The Donnas**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Kinesis/Energica/Your Highness**
LONDON Kentish Town Forum NW5 020 7344 0044 **Jane's Addiction**
LONDON Soho Ronnie Scott's W1 020 7439 0747 **Jose Neto**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **Joseph Arthur**
MANCHESTER Roadhouse 0161 228 1789 **Interpol/Hooker**
OXFORD Downstairs At The Zodiac 01865 420042 **Hell Is For Heroes**
SHEFFIELD Barfly 0114 220 3618 **Death Cab For Cutie/Medium 21/Coin-Op**
STOURBRIDGE Rock Cafe 2000 01384 390918 **The Volts**

TUESDAY 20

BIRMINGHAM Academy 2 0121 262 3000 **Hell Is For Heroes**
BIRMINGHAM Old Railway 0121 333 6434 **Crazyface/Silverman**
BRISTOL Fleece & Firkin 0117 945 0996 **Left Side Brain/Lube/Airborn**
CARDIFF Barfly 029 2066 7658 **Matthew**
CREWE Limelight 01270 251929 **LO8**
EASTBOURNE Stringbendys 01323 730015 **Tiny Elvis/Phinius Gage/Brat**
EDINBURGH Corn Exchange 0131 443 0404 **Elvis Costello**
EDINBURGH Film House 0131 228 2688 **Saint Etienne**
EDINBURGH Reid Hall 0131 650 4367 **Dick Gaughan/Maggie McInnes**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Interpol/Cannon/Pupkin**
LEEDS Joseph's Well 0113 203 1861 **Pretty Girls Make Graves**
LIMERICK Dolans Warehouse 00 35361 314483 **Jay Farrar**
LONDON Brixton Windmill SW2 020 8671 0700 **The Volts**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Custom**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Rocks/The Kenadas**
LONDON Camden Jazz Cafe NW1 020 7916 6060 **Lee 'Scratch' Perry**
LONDON Chalk Farm Enterprise NW3 020 7485 2659 **USB/Joe Thomas/Justin Buckley**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Earthsuit/All Star United**
LONDON Croydon Cartoon 020 8239 1616 **Method Sent/Hex**
LONDON Highbury Corner Garage N5 020 7607 1818 **The Pattern/The Beatings**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Implant/FULC/Obiat/Tanjent**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Afterglow/Blaze/Carma**
LONDON Oxford Street Metro Club W1 020 7437 0964 **The Capes/TV One/Kinesthesia**
LONDON Royal Oak Cherry Jam W2 020 7727 9950 **The Tyde/Joyzipper**
MANCHESTER Night And Day Cafe 0161 236 1822 **Death Cab For Cutie/Medium 21**
MANCHESTER Roadhouse 0161 228 1789 **Eyehategod/Labrat/My War**
NOTTINGHAM Rock City 0115 941 2544 **Nutron Stars**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Feeder**
ST ALBANS Horn 01727 853143 **Homeboy Hippy/First Born/Uncomfortable Silence**

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LIVE CLUB GUIDE

From Wednesday August 14 to Tuesday August 20

Edited by Kieran Wyatt

Attention promoters – club listings must be sent via email ONLY to kieran_wyatt@ipcmedia.com. Please don't include any attachments. Your details should reach the club editor at least three weeks before the cover date

WEDNESDAY 14

ABERDEEN

REVOLVER: Retro night with DJ Delane. Lava, Belmont St, 11pm-2am, free.

LONDON

EASTSIDE: Adam C guests at this new night of beats, breaks and bops. District, 19 Amhurst Rd, E8, 9pm-1am, free.

GOT THE BUG: Bugz In The Attic crew with the broken beats. Cherry Jam, 58 Porchester Rd, W2, 6pm-2am, free before 8pm then £5.

THURSDAY 15

BIRMINGHAM

THIS IS NORMAL: Hi-fi, lo-fi, no-fi indie, free art and alt.soundz. Chameleon Bar, Ludgate Hill, 9pm-late, £1 before 10.30pm then £2.

BRISTOL

COMEPLAY: Big old student knees-up with funky R&B and hip-hop. Bristol Academy, Frogmore Street, 10pm-2.30am, £4.

LONDON

CARNY: Agent Sumo, Lewis Parker and Richard X at this new midweeker. Herbal, 12-14 Kingsland Road, E2, 9pm-late, free before 1pm then £4.

CLEAN UP: Rare grooves, funk and more. Elbow Room, 89 Chapel Market, N1, 9pm-2am, free.

DYNAMO PRODUCTIONS: Funk, reggae, ska and hip-hop. Salmon & Compass, 58 Penton St, N1, 8pm-2am, free before 9pm then £3.

ELECTRIC STEW: Goldenboy & Miss Kittin and Jolly Music (live) with funked-out weirdness. Sahara Nights, 257 Pentonville Road, N1, 8.30pm-3am, £4 before 10pm then £6.

THE REMIX: Richard Fearless, Dot Allison (live), James Hyman and Eddie Temple-Morris with eclectic electronic. Cargo, 83 Rivington Street, EC2, 8pm-late, £5 before 9pm then £7.

NEWCASTLE UPON TYNE

STONE LOVE: Rock'n'roll attitude plus leftfield electronica out back. Bing Bong Sessions guest. Foundation, Melbourne St, 10pm-2am, £5.

NOTTINGHAM

SUNGLASSES AT NIGHT: Electro, old synth pop and machinified funkpop. Moog, Newdigate St, Canning Circus, 8pm-12midnight, free.

FRIDAY 16

BELFAST

MY ELECTRIC LIFE: Mark Gordon and Jupiter Ace at the electroclash/breakbeat controls. The Edge, Laganbank Rd, 9pm-late, £2.

BIRMINGHAM

RAMSHACKLE: Steve Gerrard with hip-hop, bigger beats and '60s. Birmingham Academy, 52 Dale End, 10pm-3am, £5.

BRIGHTON

PUSSYCAT CLUB: Glam house and big room prog action every week. Zap, Kings Road Arches, 10pm-4am, £8.50 (£8 NUS).

CARDIFF

PRECINCT: Future funk, deep house and hip-hop over three floors. Club Ifor Bach, 11 Womanby St, 10pm-3am, £7.

EDINBURGH

TROUBLE AT THE BLUENOTE: Hip-hop, jazzfunk, broken beats and other sonic gems. Beat Jazz Basement, Chambers St, 8pm-3am, £3 before 12midnight then £6.

LONDON

FABRICLIVE: James Lavelle and more mash up the breakbeats. Fabric, 77a Charterhouse St, EC1, 9.30pm-5am, £12 (£10 NUS).

THE FANTASTIC VOYAGE: R&B, funk, soul and reggae. Bar Lorca, 261 Brixton Rd, SW9, 8pm-3am, free before 10.30pm then £5.

INTERNATIONAL HI-FI: Quality indie tuneage. The Garage, 22 Highbury Corner, N5, 11pm-3am, £6 (£4 NUS).

INSPIRATIONINFORMATION: Jazz, Latin, broken beats, disco, house and boogie choons. Notting Hill Arts Club, 21 Notting Hill Gate, W11, 6pm-2am, free before 8pm then £6.

SPUTNIK: Alternative eclectic with indie, block rockin' beats and rockish dance. Monarch, Camden, NW1, 10.30pm-2am, £5.

MANCHESTER

TRIBAL SESSIONS: All shades of twisted grooves and hard'n'funky techno. Sankey's Soap, Jersey Street, 10pm-3am, £7-10.

SATURDAY 17

BIRMINGHAM

SUNDISSENTIAL: Hard trance and boshing house with Anne Savage and Ilogik. Academy, 52 Dale End, 9.30pm-4am, £12.

BRIGHTON

OUR THING: Breaks, funk, soul and hip-hop with Krafty Kuts and Braer Rabbit. Volks, Madeira Drive, 10pm-2am, £6.

GLASGOW

FAKE: Electrocuted clicks and grooves. Alaska, Bath Lane, 11pm-3am, £8 (£6 NUS).

LEEDS

BACKTOBASICS: Acid house madness. Rehab, Assembly Street, 10pm-6am, £10 before 11pm then £12.

LEICESTER

TUBE CLUB: DJ Dellboy drops mod tuneage. Y-Theatre, 7 East St, 8pm-12midnight, £6.

LIVERPOOL

LIQUIDATION/UPTIGHT: Pop sounds, Motown, '60s garage and Moog power. Le Bateau, 62 Duke St, 10pm-3am, £4 (£3.50 NUS).

LONDON

ELECTRIC HAZE: Eclectic electronic and digi-funk beats from Hydrogen Dukebox. Bridge & Tunnel, 4 Calvert Avenue, E2, 8pm-late, free.

JAZZ DRIVE SESSIONS: Jazzy jungle sounds. District, 19 Amhurst Rd, E8, 9pm-1am, free before 10pm then £3.

ONE STARRY NIGHT: Hip-hop, deep house and Latin funk. Cherry Jam, 58 Porchester Rd, W2, 6pm-2am, free before 7pm, £6 before 11pm then £8.

THANKS FOR COMING BY: Classic Records night with Derrick Carter, Luke Solomon and Rob Mello. The End, 16a West Central St, WC1, 11pm-7am, £15 (£10 NUS or after 4am).

Y4K & KHZ BOAT PARTY: Hybrid, Dub Pistols, Freq Nasty, Chris Coco and more all aboard the seven seas. The Silver Sturgeon, Westminster Pier, SW1, 6.30pm-2am, £20 tickets and info from *www.distinctiverecords.com*

MANCHESTER

RED LIGHT: Twisted disco house and funksome garage. Sankey's Soap, Jersey Street, 10pm-3am, £10-12.

NEWCASTLE UPON TYNE

SHINDIG: Big house and funky techno alright with guest Steve Lawler. Foundation, 57 Melbourne St, 10pm-3am, £10 (£8 NUS).

SUNDAY 18

LONDON

ARTHUR BAKER'S SUNDAY JAM: Eight-ball, shots and comedown treats. Elbow Room, 89 Chapel Market, N1, 12noon-10.30pm, free.

BINGLYBONGLY: Exotic music, live percussion, holistic massage, astral rhythms, igloo visuals, bongly crowd. Spitz, 109 Commercial St, E1, 4pm-10.30pm, £2.

CRASH & BURN: New Orleans R&B, Philly funk, Latin and dancehall jazz. Vibe Bar, 91 Brick Lane, E1, 1.30pm-5.30pm, free.

ROCKTRONICA: The supreme Sunday Dukebox for the masses. Duke of Cambridge, 349 Kennington Lane, SE11, 4pm-9pm, free.

MONDAY 19

LONDON

SOFA SO GOOD: Horizontal jam from Lol Hammond, Freddie B and Chris Fraser. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free.

TRASH: Erol and James with indie grooves and giveaways galore. The End, 16a West Central Street, London, WC1, 10pm-3am, £4.

TUESDAY 20

BRIGHTON

SNIDE: Indie, 60s and alternative sounds every week. Escape, Marine Parade, 10pm-2am, £1.

LEICESTER

POGO: Alternative '80s. Oxygen, Abbey St, 9.30pm-2am, free before 10.30pm then £3.

LONDON

FUNFAIRS & HEARTBREAK: The proper alternative, from Spector to The Clash, Strokes to Screamin' Jay Hawkins. The Shebeen, 183 Acton High St, W3, 7.30pm-2am, £3.

ROUGH NITE: Rough Trade record shop are the hosts. Cherry Jam, 58 Porchester Road, W2, 6pm-12midnight, free before 9pm then £5.

RUMBA PA'TI: DJ Fernando and Alex Gator with the hot sounds! Bar Rumba, 36 Shaftesbury Avenue, W1, 8.30pm-3am, £4 (£3 NUS).

SKREAM: Hip-hop, funk and scratching with DJ D-Zine and guests. Form, 4 Greek St, W1, 8pm-1am, free.

DJ OF THE WEEK

LISA LASHES
Friday 16

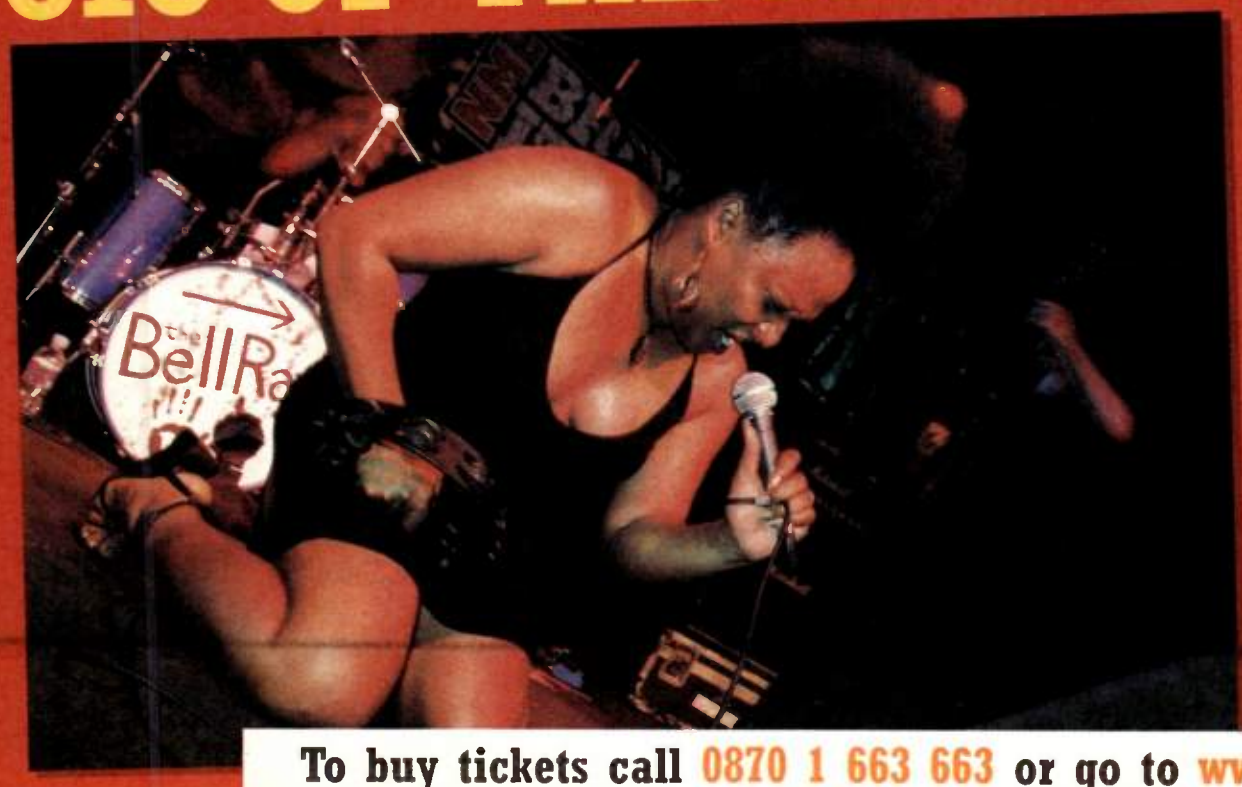
When asked what's her favourite type of house music, Lashes replies: "I play it hard and dirty, it's my favourite way." Not surprising seeing as she got her first ever residency at Brummie hard house fry-up Sundissential. She now takes her sound all over the country, as well turning up in Ibiza, Brazil, Las Vegas and beyond. Scream in Bristol and Naughty But Nice in Hereford, various times and prices.

Lisa Lashes' Top Five

1. **Ripped Up** Riot Brothers (Tidy Two)
2. **Mind Under Control** Artist Unknown (Hard Trax)
3. **Annihilation** John Whiteman (Hotwax)
4. **Free Your Mind** Christiann (Frantic)
5. **Turbulence** Project Mayhem (Nukleus)

BRING IT ON!

GIG OF THE MONTH



Last month, Bring It On brought you the future of rock'n'roll with The BellRays, The Beatings and Coin-Op playing live at Brighton Concorde 2.

This month, we give you yet more megastars-in-waiting with The Von Bondies and The Bandits at the Louisiana, Bristol Aug 22.

To buy tickets call 0870 1 663 663 or go to www.nmetickets.

DEAF JAM!

Recording with Queens Of The Stone Age

Still guarding the secret of their guitar sound: Queens Of The Stone Age

When Queens Of The Stone Age went in to the studio to record 'Songs For The Deaf', they went prepared. They had Dave Grohl, one of the best rock drummers in the world, ex-Screaming Tree Mark Lanegan's sand-blasted croon to deploy at will and, in Josh Homme and Nick Oliveri, experience of crafting the most kick-ass rock in the world.

But the distinctive Queens 'sound', at least as far as their characteristic, overdriven guitar flavour goes, remains a mystery.

"I can't give away my actual tricks," confesses Josh. "I've been cultivating a guitar sound for almost 20 years now and I want it to be as original as possible and that prohibits me from discussing what it is."

Fair enough. There is, however, the small matter of Dave Grohl being unleashed on some no-holds-barred rock music.

"Our drummer Gene *(Trautman)* left to pursue his own band. So I called Dave at noon, he was in the studio at six, and by eight we'd recorded four songs.

"Jamming with Dave is easy because he understands songs. He's a musician and he's a great drummer so the communication was perfect. The songs were already arranged, we had the beats, but he took those beats and made them, well, *more*."

Those expecting the huge, live-sounding kick, snare and cymbals that drove Nirvana will be disappointed. The drums, like everything else, had to fit into the Queens' aesthetic.

Josh continues: "I've been into really tight, dry drums for all the Queens' records, like on old ZZ Top records or AC/DC's 'Back In Black' – that sort of tightness."

What does it involve exactly?

"It's all about tuning the drums properly. If you put the kit in a big, live-sounding room, for a John Bonham *(Led Zeppelin's famous tub thumper)* type sound, you can sorta fudge it a little bit. With a tight, dry room, the mics pick up only what the drum is doing, not what the room is doing to the drum. So, when we were recording, the drums themselves had to sound just killer. We still used room mics to capture the body of the drums, but because the drums were in a dry room, we weren't getting a 'room sound' – we got a genuine 'drum sound'."

This *au naturel* approach was applied to more than just the drums.

"I don't double-track every guitar just to do it. I like using less mics for things and relying on the source tones. It has to sound good at the start to sound good at the end. And in a mix, I love hearing the separation between instruments. You hear the drums here, there's a space, the guitars are over here, the bass down low. I like to simplify.

"I also like letting each individual performance stand on its own. When you're double and triple tracking and all that kind of stuff, you're taking away the nuance of the performance. So what I like to do for Queens' things is to put the weight squarely on the players, so it becomes all about recording a performance. I really like hearing those nuances, like hearing a finger sliding down the string. Give me all that.

"We like those little mistakes. At the end of the day, we're not interested in making it perfect – we just want to make it good."

Owen Hopkin

TESTING TESTING

Did you say affordable hearing protection? Meet SlicPlug

£9.95

★★★★★

Earplugs eh, what makes these so special?

According to the blurb on the packaging, "SlicPlug is a precision instrument that uses a special patented tuned resonator with an acoustic resistor to filter sound without taking away its character."

And in English?

SlicPlugs are more than just earplugs, they're flat attenuators. Rather than muffling everything, SlicPlugs keep everything clear by reducing the volume evenly across the sonic spectrum from bass to treble. If you're a musician playing in noisy environments, SlicPlugs provide clarity while protecting your ears from excessive volume.

Do they work?

They've been developed by Elacin, which makes the custom fitted earplugs sported by bands like Radiohead. They're not quite as accurate as the custom models, but for a tenner rather than £150, they're great value for money. *The Works* tested them in a rehearsal room and in front of the PA stack at a Raging Speedhorn show. Music clear as day. Ears not ringing. Job done.

Robert Collins

Info: *www.slicsound.com*

HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

JAMES STEVENS
Baby No. 2

This was recorded in Madrid and it's not difficult to hear a certain amount of Spanish drama in James' efforts. He's yet another solo acoustic artist with delusions of grandeur. This is achingly serious, performed with a kind of pomp and circumstance usually displayed by established artists with a penchant for torch songs. James' voice is soaked with seemingly forced emotion, while his guitar-playing is deliberate and relentless, lending the whole thing an air of claustrophobic heavy-heartedness.

INFO: 07752 190411

HAMISH BROWN

SPARKY
Say Me Something

On the sleeve of Sparky's CD is the line, "Acoustic Solo Artist... Covering the last 50 years." Quite what this is supposed to mean is not clear, but presumably is some kind of recommendation implying that Sparky is a versatile artist who can copy just about anyone from the last half century. Not a terribly romantic idea, but one can safely assume that Sparky isn't aiming any higher than renting out his arse for weddings and bar mitzvahs. As a solo acoustic artist he gets the job done, albeit in a rather annoyingly self-important way.

INFO: 07765 866565

CECILIAN
Cupid, Kiss My Irish Arse

"Badly played live expositions of these *meisterwerken* are to heard in a variety of crap N London locations." This is misleadingly jovial, while the music itself is incongruously sombre. Occasionally vaguely reminiscent of Mercury Rev accompaniment-wise, the songs are gentle, minor key affairs and suitably inoffensive while the vocals are in a generic singer/songwriter style – not too distinctive, but competently beige.

INFO: 020 7209 4126

FROM THE 3RD STORY
Thank You For The Nightmare

From The 3rd Story are a male/female duo who are ludicrously easy to pigeonhole. They are The Verve (circa 'Urban Hymns') fronted by Alanis Morissette. And that's it.

INFO: 07944 415382

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07778 782787

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07966 285 694

GUITARIST & KEYBOARDS PLAYER

(Hammond/Rhodes) for Midlands based country soul band with recording studio / management / 3rd release due & gigs.
Contact Neil Sheasby 01827 713195 or Neil Jones 07815 068818

From the 3rd

story need new drums +keys/ B.Vox! style = Alanis, Queen, Pearljam. University based, Egham/Staines. Auditions Tuesdays 6-9pm Saranne

07944 415382

DRUMMER NEEDED

For North London based Rock Band. For more info phone 07905 394 725 or e-mail: weneedadrummer@talk21.com
JAM.BEAT.XTC.CLASH. CURE.POLICE

ACTOR OR SINGER and musicians (base player and drummer, 19-26) wanted for rock guitarist/ songwriter to form original band. Please call/ text 077898 20763

BASS PLAYER WANTED influences Zeppelin, Pearl Jam, Verve, Marley must be good, industry interest. Call Darren 020 8311 1135 mobile 07980 934163

BASS PLAYER WANTED for London band gigging and recording. Influences: Beatles, Weller, Soul, R n'B. Commitment required call Julian 07811 740031

BASS PLAYER WANTED for jazz inspired, fluid breakbeat group. With original ability and creativity. London based. Ged 07799 300431

BASS PLAYER, DRUMMER and keyboard player for cinematic rock band. Influences: Faith No More, Portishead, Oasis, Radiohead. Chester-based Michael. (01244) 372742

BASSIST, DRUMMER WANTED dedicated with creativity of brilliant fluid rhythmic motion. To complete uncompromising breathless band. Jeehan 07984 728145 www.idioverse.com

BASSIST NEEDED. INFLUENCES Von Blondies, Trail Of Dead. Must have giggable gear, commitment, transport pref. Notts, South Yorks 07811 497868

BASSIST REQUIRED (20-30) ability, dedication, fuzz. London band. Think Doves. Gigs, tunes, management. Skys the limit. Call Daryl 07812 078039

BASSIST URGENTLY NEEDED for Beatles, tribute East Midlands lots of work good pay, vocals an asset. Phone Tony 01400 281173

BASSIST WANTED: THINK Kim Deal, Macca, Wilson. Fast learner, good jammer. Great song ideas waiting: Doves, early REM, J.Division. 020 8299 6589

BASSIST WITH COOL backing backing vocals wanted. Grandaddy to Pixies to Kraftwerk. Upcoming album release and tour. No Time wasters 020 77042188

DARK-POP PROJECT NEEDS guitarist, keyboardist, drummer, bassist. Demo underway. Bristol based. Focused individuals only please. Tel: Dallas 01454 314966 e-mail stragorius@hotmail.com

DJ - SCRATCHER/ PROGRAMMER/ KEYBOARD player wanted 4 world fusion band, blues to hip hop call Craig 07786 380775/ 020 89611757

DJ WANTED TO work with band. Must be broadminded, creative, calm. Studio know-how helpful, good ears essential: 0779 301 747

DOUBLE BASSIST KEYBOARDS Rhodes wanted for gigs with signed South Coast band. Influences: Warp Records, Radiohead, 4Hero. Contact: James 07762 848 303

DRUMMER AND BASS player needed for band to gig etc. All original material. Based in London. Call Carol on 020 8533 6894

DRUMMER AND BASSIST wanted for West London band age 17 -20. Influences: Clash, Oasis, T-Rex, ask for Ben on 020 8567 8697

DRUMMER URGENTLY REQUIRED FOR LONDON BASED ALT INDIE ROCK BAND. AIR PLAY - XFM, BBC LONDON LIVE, SBN. 07905 5798298

DRUMS AND KEYS WTD, NAMED PRODUCER. INTEREST AT UP COMING SHOWCASES 07951 376727

FEMALE SINGING TALENT required. R n'B pop. Studio work & poss gigs. Only talent need apply. Barney 07980239745

GUITARIST WANTED. (LONDON based). Dirty electric garage trash. Flair, image, commitment. Stooges, MC5, Dolls, Clash, Hives, Stripes. Call 07958 903942

GUITARISTS. HIGH PROFILE 3 piece need 2nd guitarist. Queens, Deftones, NIN, Demos + biogs. To Nick.E 84 Fairholt Road, London N16 5HN

LONDON ORGANIST NEEDED lofi electric garage band. Dirty Up, The Charlatans, Doors, Eels, Supergrass,Clinic, Faces. Image, commitment essential. 07973 622670

MOTIVATED GUITARIST SEEKS bassist and drummer to form interesting hi-octane band. Influences: Sonic Youth, Shellac, Man/ Astroman. London call Andrew 07944 398 482

MUSICIAN WANTED TO collaborate with lyricist to work with lyrics dealing with sensitive issues. Serious? call Debra on 02392 660886

MUSICIANS WANTED BY female singer/ songwriter (16) to form rock band. Merseyside based. Phone: 07957 541734

PRO-ROCK DRUMMER WITH groove, sensibility required by 5 piece rock band, Chamberlaine, Moon, Deus, Pumpkins, Portishead. Please contact Simon 07973 188212

PRODUCER/ MUSICIAN NEEDED for crossover pop/ rock project now! black female vox with songs, little money, huge talent, amazing live 020 8291 7911

ROCK 'N' ROLL DRUMMER WANTED urgently, into Deadboys, Hanoi, Blackhalo, Wildhearts. Major support slots booked, album recording waiting, dedication, image. London 07939 466830

SEEKING LEAD GUITARIST bassist drummer to arrange and gig original material. Influences: from the Stones to Charlatans. Call Johnathan 07789 483275

SINGER & SONGWRITER 25 seeks drums and bass looking for that wild thin mercury sound. Northampton. keirzy76_@hotmail.com 07719 613280

SOLID BASS WITH backing vocals for London rock band own studio/ album/ press. Think RFTC/ Iggy/ Hives/ Pistols. Gareth 07939 871216

VOCALIST WANTED FOR recording project, influences: Blondie, Neptunes, Tweet, AC/DC, DJ Premier, ESG, Miss Kittin, Horace. Andy, Tom 07919 208611

MUSICIANS AVAILABLE

BASSIST SEEKS ORIGINAL rock/ indie band previous band/ gigging experience Reading area. Call Mark on 01189 700542

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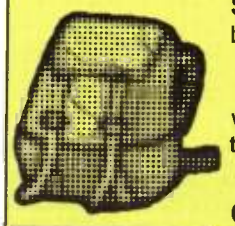

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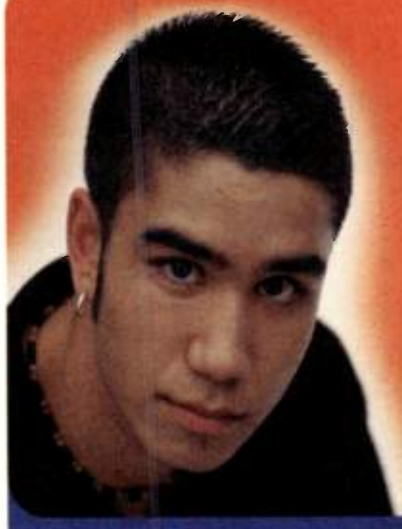

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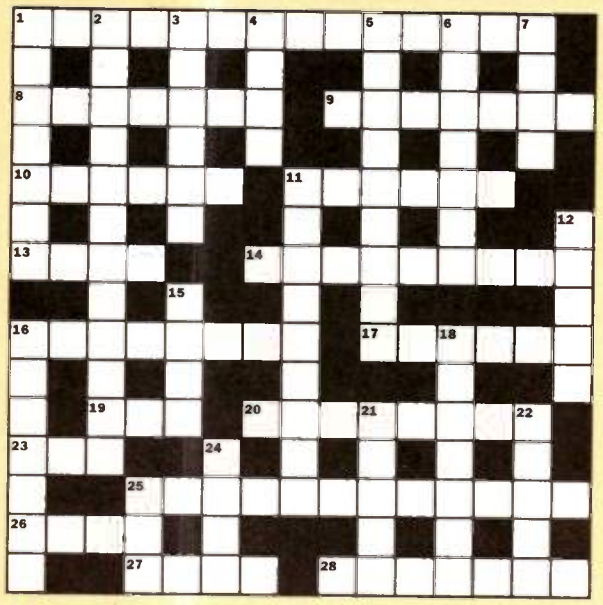

CLUES ACROSS

1+9A My Y-fronts and string vest may be over the top, but that's some 'Laundry Service' for you (10-4-7)

8+12D Singalong as a rule to Catatonia (7-5)

9 (See 1 across)

10 Open-mouthed, both JJ72 and Blaggers ITA took it in (6)

11 '_____ Rock' by Afrika Bambaataa or '_____ Telex' by Radiohead (6)

13+16D Producer who has worked with David Bowie, Madonna and Duran Duran (4-7)

14 The same endearing message from The Rolling Stones, OMD and Menswear (2-4-3)

16+25A UK rappers who gave us a 'Killer Album' in 1990 (8-3-9)

17 Buzzcocks man who can appreciate (man) a broken leg (6)

19 Express some surprise at Kate Bush's singing (3)

20 (See 6 down)

23 ___ Club, shot Jeffrey Lee Pierce to fame (3)

25 (See 16 across)

26 A pay increase for Gabrielle (4)

27 Bo Diddley song that became a hit for Craig McLachlan (4)

28 They made a difference to 2Pac (7)

CLUES DOWN

1+11D Joy Division's first album holds delights you are not yet acquainted with (7-9)

2 Where The Pogues, through Ewan MacColl, *"dreamed a dream by the old canal"* (5-3-4)

3 Rampaging hordes going for a member of Duran Duran (6)

4+15D A steady stream of music coming from Pearl Jam (4-4)

5 *"A performance deserving of standing ovations/And who would have thought it'd be the two of us"*, 2002 (5-4)

6+20A Rob, here's the tour arrangements for a rap duo (7-8)

7 Free in a change of line-up to become a more modern band (4)

11 (See 1 down)

12 (See 8 across)

15 (See 4 down)

16 (See 13 across)

18 Half greedy for a new song by Any Trouble's singer/songwriter (7)

21 Not exactly the best thing Suede have done (5)

22 The Lightning Seeds performing with feeling (5)

24 Going round very quickly to get the Darren Hayes album (4)

25 They're making a comeback in America (3)

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ANSWERS FROM AUGUST 3 ISSUE

Across 1 Baby's Got A Temper, 9+20A Thunderclap Newman, 10 Cox, 11+33A Earl Brutus, 12 Cry Boy Cry, 16 Uptight, 24+18A Hotel Yorba, 26 Dee, 28 Deram, 32 Eroica, 34 Ini, 35 Don't You Want Me.

Down 1 By The Way, 2 Blurry, 3 Side, 4 Our Frank, 5 All About Eve, 6+22D Empty At The End, 7 Pacer, 8+30D Roxy Music, 13 Omar, 14 ATB, 17 Gun, 19 Root Down, 21 Mud, 23 Id, 25+15A Lucky Man, 27 Elbow, 29 Rosie, 31 Burn.

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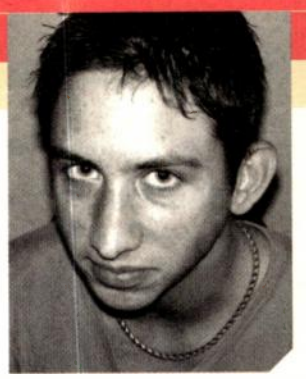

WHO'S UP FOR A PARTY?

Four years on from your 'Death Of Rock'n'Roll' issue, we have made it through! Two years ago, bemused at the dual quagmires of UK garage and nu-metal, I wondered if I had perhaps reached the stage where I would feel isolated from the new music scene. But no! This year has seen four contenders for the best debut album ever: The Coral, The Electric Soft Parade, Black Rebel Motorcycle Club and, of course, The Vines. A and Idlewild have shown major record labels that actually it is possible to wait a while and commercial success will follow. I'm looking forward to the imminent debut LPs from The Music, Halo and The Pattern as much as the next instalments in the stories of the Foo Fighters and Queens Of The Stone Age. Fischerspooner and The Hives have added fun and glamour to the mix, and The Streets have shown us that there is still life in the UK dance scene. Singles from The Beatings, The Libertines, Miss Black America and the Yeah Yeah Yeahs suggest things are going to continue upwards. 2002 has already beaten 2001 for quality – and it ain't over yet. Thanks for pointing us all in the right direction. But this time round, do you think between us all we could make sure the party ends happily, when it does?
Ed, Edinburgh

At the risk of sounding like Andrew WK, first rule of partying: don't worry about the party ending. Second rule of partying: the party never really ends, it's just that sometimes people need to lie down for a bit. There is a lot of good stuff around at the moment, too fucking right there is – perfect party fodder. However, just because Detroit has turned into Rock City once again doesn't mean anyone's going to be strapping on the old indie blinkers. We're here to talk about good shit of all hues, put on whatever keeps the party going. If someone thrashing a plank round the head of another band member who has nothing to defend themselves with but a fashionable tie is your idea of a good time, then times are good. Parties need loads of different music in different rooms, even tunes suitable for the kitchen – CM

FOR THE LOVE OF MUSIC

I have never before read *NME* as I didn't want other people's opinions forced upon me. I like whatever music I like and no-one will ever change that except myself. However, *NME* is nothing like that, it's just a mag for people who enjoy music.
Beth Rigby

I think this is a compliment, but you have to be cautious in this job. *NME* is indeed a mag for people who enjoy music, but it's also so much more. Unlike alcohol, you can't distill it down and bottle it, but it's reasonably similar (though significantly cheaper) – CM

MELON SURFING

After reading *NMEmail* last week (*NME*, August 3) I was amused to see that I wasn't the only person to see an insane object thrown around at Oasis' Finsbury Park shows. Just after The Coral had finished their set I turned around to have a look at the vast crowd when I saw something approach me. It was green and round but I wasn't exactly sure what it was, but when it hit the girl on the head behind me I knew straight away. A bloody great watermelon! What I'd like to know is how on earth did someone get a watermelon in when I couldn't even manage to sneak in a cheeky couple of Stellas?
Paul, via email

I was once at a gig in Bradford where someone in the audience gave me a leaving card for the bass player that was slowly being signed by everyone at the gig. It wasn't clear whether he knew he was leaving that night or not. I took it as a sign and left myself – CM

FESTIVAL FANDANGO

Why, Mean Fiddler, why? Is it an act of twisted organisational evil that you should put The Vines and The White Stripes on at the same time at Reading and Leeds? I'm sure I speak on behalf of a nation in pleading with you, we repent unreservedly, so find it in your hearts to tweak the running order so we can see both.
PS: I'm not too chuffed about the Foos/BRMC/Ikara Colt three-way scrap either.
Jarvis 2.0, Not Southampton

I sympathise as you face the classic fuck-me-that's-a-good-line-up dilemma. You could always see one band in Reading and then drive to Leeds the following day or vice versa. No? Perhaps not – CM

HE'S NOT THE MESSIAH...

I can see the attraction of The Vines – the lad Nicholls is a character – but you make him sound like a messiah. In last week's issue (*NME*, August 3) you reported that Nicholls fell off a bass drum and hit his mic stand! You made it sound good, if I saw that I'd have laughed my head off.
James Fuller, Worthing

Have you seen Craig fall off a bass drum and hit his head on a mic stand? He falls off a bass drum and hits his head on a mic stand like *no-one* else. Rock Fact: when Craig topples over the mouldy bread in his hair absorbs the blow thus saving him from concussion – CM

Re: The Vines: 1) Craig Nicholls is a pothead and therefore about as charismatic and sexy as Autechre. 2) The Vines sound like Pearl Jam playing footsie with The Verve, consequently it's little surprise that Radio 1 won't touch them. When was the last time you heard Bush on the wireless? 3) The artwork: naïve? It looks like Mr Nicholls tore a page out of his colouring book. 4) But yes, this is a good time for rock'n'roll, good to see *NME* features on Yeah Yeah Yeahs, Liars, The Rapture, Erase Errata, Lightning Bolt, Black Dice, etc...
Pedro Sanchez, A Pensioner

1) Don't say that to an Autechre fan, they'd hack your earlobes off. 2) Thank you for allowing us to print the word 'wireless'. How wonderfully quaint. 3) Have to agree with this one. Bad cover artwork. Colouring book suggestion duly noted. 4) Isn't it? Truly something for everyone. Quite staggering, when you think about it – CM

STEREOPHONICS? SODOM

Did I just read that right?! Kelly Jones accused Radiohead of being a sell-out (*NME*, August 3)! This coming from a man who was covering a song before his album was released, but kept it back until three weeks before Christmas, then re-released the album with it on! 'Kid A' had no advertising and no singles. The 'Phonics have released more singles (five every bloody album) in five years than Radiohead have released in ten. I demand a full-blown campaign by *NME* to find and sodomise Kelly Jones for his crimes against music!
Lewis, via email

Let's get this right, you want us to find someone prepared to sodomise Kelly Jones, to death? Sheesh, start with an easy one, why not? – CM

FEELING CHILLY?

What about Chilly Gonzales? The man has played two amazing shows in London in the past couple of months, neither of which even got a mention in *NME*. He is your all-new, ready-made saviour, honest. Everybody, and I mean everybody, needs him in their lives. Go on, surprise me – anything on Chilly would be far more riveting than more dross on those fucking Gallaghers, they ceased to be important a long time ago. Yes, I know they still get Number One singles and albums and sell thousands of tickets in so many seconds, but so did Westlife.
Monkeyboy, via email

Oka-a-ay. Both Oasis and Westlife have sold a lot of records, but your algebra beyond that defeats me. Westlife might have big sales but they didn't utterly transform the musical landscape, pen some of the finest British pop songs ever recorded and entertain us all by beating each other up while they did it (although I, for one, would pay to see Westlife attempt the last one) – CM

NOT SO SUPER CLUBS

I'm glad Cream and Gatecrasher are closing. All the best clubs are the small ones. There are loads of good smaller clubs in Nottingham that play both guitar bands and electroclash and they don't cost an arm and a leg to get in. And they don't have some overpaid twat in the DJ booth getting paid to play his own records. Why did anyone bother?!
Clare T Mouse, via email

Wait and see, when Optimo in Edinburgh and Sunglasses At Night in Nottingham start getting masses through the door and have to move to bigger venues, will they be able to resist the financial lure of the superclub? – CM

CHAINSAW PLODDER MASSACRE

Can you just unleash Steven Wells, armed with his customary chainsaw, flame-thrower and nuclear weapons, to annihilate the whole depressing crew of concrete-booted plodders – Radiohead, Smiths, Starsailor, Coldplay, and so bloody on.
Nigel 'Tim Wheeler Is God' Walshe, via email

We could, but once Swells' blood-lust is up he finds it a little tricky to stop, and who knows, it might be your beloved Ash that get it next. Where would it all end? – CM

HAD ENOUGH PARTY

Being the kind young lady I am, I invited copious numbers of people into my house and supplied them with excessive amounts of alcohol, pizza and Häagen-Dazs. And what do I get for my trouble? Some charming little rude boy has gone and nicked my V2002 camping ticket as well as my phone.
Danni

Bastards – CM

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

In the August 3 issue of *NME*, Kelly Jones says of Radiohead: "Put them in a room with a guitar and one lightbulb and fucking entertain me." Just put him in a room and he could fucking entertain me.
Brian Collins

Idlewild are the new REM. Who'da thought it?
Paul Paranoid, via email

Have Coldplay owned up and listed Cast as an influence for their new single?
Hedgemaster, via email

Having now played the new Feeder single to death, I am glad to report that it's absolutely fantastic! Perfect mix of old-skool Feeder and something new. It's great. Can't wait to see them in Portsmouth. Mixed emotions won't begin describe it.
Lellie, via email

How the fuck are The Polyphonic Spree all going to fit on the Carling Stage?
Mike, Newcastle

Bugger me, did someone finally give you lot directions to get out of London? In the past few weeks I've seen more regional reviews than I've seen in the three years I've bought *NME*.
John Rossiter, via email

TEXT MANIACS

No 3rd coming for Stone Roses? GOOD! Last album was shite!

Toby Keith is an arsehole... in that hat. Don't like his politics either.

Nipple-sucking Bowling For Soup – urrrgh!

Dr Dre will never die!

I would mount Nick Oliveri's quivering stallion any time.

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THE DATSUNS

FROM PAGE 25

After saving up for a year, they formed a label – Hellsquad – pinching the title from a tacky action film. *Hellsquad*'s plot concerns a troupe of pneumatic Las Vegas showgirls who are trained as commandos, although it wasn't really the storyline that was the real attraction. "They all have to debrief naked in the sauna together after their mission," grins Phil. "For ten whole minutes."

So if someone was to give The Datsuns a big pot of cash to make their own *Hellsquad*-type movie, what would be in it?

"Explosions," says Dolf.

"Extended love scenes," reckons Matt.

"Car chases," nods Phil evenly.

Chris thinks for a while. "Wizards," he says, finally. "Definitely some wizards."

"We're not hard people," says Dolf. "We're *not* motherf——rs from hell. Plus, I get annoyed when people say that we're dumb, because it's not true. Our music's just simple, not dumb."

"Yeah," laughs Chris, "we're *calculated* dumb. Which is a very hard thing to be."

But how much of that metal posturing is tongue-in-cheek? How many of those legs-akimbo Spinal Quo stage moves are indulged in precisely *because* they're big fat clichés?

"Well," opines Dolf. "You say cliché. We say classic."

"Some things are clichéd for a reason," says Chris, "because it feels good to do them. Like, the first music video I ever saw was the movie of 'The Song Remains The Same' by Led Zeppelin. And that's how I thought all live shows would be, you know? So I was disappointed when I saw my first band and they were just standing there looking bored. I just thought, 'This isn't how it's supposed to be.'"

"The way we act onstage is totally natural," continues Phil. "I couldn't even imagine being onstage and not shaking my hair around."

"It's like, if a band doesn't look excited by their own music, how can they expect anyone else to be?" says Dolf, exasperated. "The number of times I've seen a band and the singer looks like he's about to top himself... I just don't believe in that shit."

Good shoes. Good songs. Good attitude.

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THE MUSIC

FROM PAGE 31

It's about the old girlfriend situation. As I was writing lyrics I just imagined her when she used to come into my bedroom and we'd sit down on the bed, flick the light off and talk about bollocks and cry our eyes out."

Do you cry a lot?

"I did do," gulps Robert. "When I can't sing I cry. That's how I express myself."

And it's this sense of something being vented, of inarticulate feelings finding proper expression in music that makes The Music so powerful. 'Turn Out The Light' is a heavy-hearted opus that packs a formidable emotional punch, while 'Getaway' is more striking still. Inspired by a friend of his whose father died, it's a poignant imagined conversation between the living and the dead. There's anger, too – former EP track 'The People' is a take-this-job-and-shove-it anthem every bit as great as The Vines' 'Factory'.

"I'm not slagging people," says Robert. "It's just the existence of the nine to five. The first time we toured England, we'd go all over. And in the main centre of every town there's a roundabout. The people go round and round and round. They have it drilled into them so much they don't have the chance to stop and say, 'Surely there must be something else.'"

Why not?

"Money," says Robert fervently. "You have no choice, man, you live or you die. And some people are happy living like that. I just think there's gotta be more.

"When I was 15 I always used to go to my mam, 'Why are we here?' And she'd be like, 'I dunno!' I mean, my mam keeps stressing about money to me. We all sit at the table and she's like, 'Get receipts for this, get receipts for that.' I don't think of receipts. My mind's elsewhere, you know?

"I got a Saturday job because my mam and dad forced me to get one. They keep saying, 'You've got to take your driving test.' Why? I don't want to drive. It's a pollution hazard and I don't trust myself with a car. Too much responsibility, man."

Given his small size, big attitude and starry-eyed strangeness, it's no surprise that Robert has always attracted flack – from punters in the Cockpit in Leeds who took exception to his dancing to Stevie Wonder's 'Superstition', *NME* critics (Mark Beaumont described the band as "whining, trog-faced wankers" in his review of 'The People EP') and his schoolmates, where Robert was known as Tid (as in tiddler – his bandmates still call him Tid). "Whenever the big guys fancied throwing someone around," remembers Robert bitterly, "I was the smallest, so they did it to me. But I used to get kicks out of people calling me a skinny little bastard. It lights the fire, do you know what I mean? I realised I wasn't strong enough to fight them so I took every little knock I got and turned it into something positive. The Music.

"I find it hard accepting compliments at times," he adds after a pause. "I don't know how I did because I've had people [illegible] me shit all my life. Now it's the other way round."

It could almost be Eminem speaking: and, like Marshall Mathers, Robert Harvey is an outsider. If music were school, Julian Casablancas would be the cool kid everybody wanted to be friends with, Craig Nicholls would be the charismatic weirdo who fascinated everyone, and Robert Harvey would be the guy that got picked on. He's not interested in the things that preoccupy other people his age: fashion (he wore horrible shorts for The Music's T In The Park performance because that's what he felt comfortable in), TV ("it gets drilled into people"), computer games ("it's a complete waste of my time") or even music. "My CD collection is only ten or 12 CDs," he says. "Seriously. I've got some Floyd. Syd Barrett is a genius. So is Roger Waters. They all are."

It's always been trendy to say you like Pink Floyd's first album, 'Piper At The Gates Of Dawn'. But their progressive, stadium-rocking '70s era? You might as well hang Robert in the punk rock court now. But the truth is that Robert's so totally uncool, he's cool. At a time where everyone from broadsheet newspapers to high street shops is offering advice on how to be fashionable, and supposedly 'edgy' bands are immediately thrown onto daytime radio, The Music's determined rejection of everything they're fed is truly radical. Even Robert's hopeless heart-on-sleeve naivety is a breath of fresh air. Robert likes martial arts, meditation and beautiful sunsets, and he's not ashamed to say it. Because he knows that out there in the wider world, there are a whole group of people who must be like him too.

At one point in the interview, Robert compares The Music to another band often mocked for being hopelessly uncool.

"We're not a very tight band," he says, "we're not very good musicians – technically we don't know a thing. What we know is each other. But people don't see that within time that'll be one of our greatest advantages, because we'll learn those things. People don't see the potential we've got. They're too busy judging us as we are now. Like with U2, their first few albums didn't do that well and now they're the biggest band in the world."

The new U2? Don't bet against it. Watch this space cadet.

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